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THE ORGANIST

A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

Cantare Servare Est

EDITED BY
E. L. Ashford
Assisted by E. S. Lorenz

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Price, $1.50 per copy, postpaid.

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MARCH, 1899.

Editorial Notes.

With this number of the Organist opens the third volume of its issue. It has been a successful year and we are grateful to our subscribers for their kind expressions of satisfaction and approval. We expect to keep up the standard of artistic and practical excellence we have thus far maintained, and recent additions to our resources make it easy for us to make this promise good. In adaptation to actual needs, current or special, we shall seek to improve, as we believe we have during the past year.

It may not be amiss to suggest to our subscribers that we are furnishing them a great deal of music for little money and that if in addition to the subscription price they helped us by securing the subscriptions of other organists, either directly or indirectly, by recommending this journal heartily and enthusiastically, it would be but equitable. While we have as large a subscription list as any other organ journal in the country, we furnish so much more for the money that we barely make expenses. If our friends would help us add at least five hundred more subscribers it would not only bring us some financial reward for our trouble, but enable us to make the original American organ music a more prominent feature. But whatever the financial returns, this journal shall remain at the head of periodicals of its class, of that our subscribers may rest assured.

Are you making progress in learning how to secure the largest possible musical and religious results from the smallest possible amount of noise from your organ? Or are you still pulling out all the stops and wishing for more, drowning out solo singers, choir and even congregation? Are you still punctuating accompaniments to solos with occasional thunder from the sixteen foot open Diapason or Bourdon? Or have you acquired the self restraint that reserves those notes for culminating climaxes in heavy postludes or great choral passages?

DOCTOR R. H. PETERS.

Doctor Peters, the subject of this sketch, is an Englishman, having been born at New Haven, (near Brighton,) England, March 24th, 1867.

He began his musical career at the age of 10, when he became a member of St. Patrick's choir, Brighton, which consisted of 60 men and boys who rendered full Cathedral service.

After several years of this excellent training, (his voice having changed) he took up the study of Piano, Organ and Harmony, and when about 15 was appointed Organist and Choir Master of St. Luke's church, and assistant Organist of Chapel Royal, Brighton, (this means something in a country where good organists are as thick as blackberries in July.)

He still pursued his musical studies with energy and enthusiasm, and successfully passed examinations in Piano, Theory, Harmony, etc., at Trinity College, London, and also at the London Royal Academy of Music, and in 1888 took the diplomas of Fellowship of the Royal College of Organists, London.

It is to be noticed that these examinations are no child's play, as the successful candidate must make 100 per cent on the whole examination. Out of a class of 96, Doctor Peters was one of 16 who passed this rigorous examination.

In February of the same year he took his degree of Bachelor of Music, and in '89 submitted a setting of Pope's ode on St. Cecilia's Day, scored for chorus, string band and organ.

A little latter we find him holding the position of Professor of Music and Concert Organist at St. John's, Newfoundland. Here he did most successful work as Teacher, Choir Master, and Concert Organist, also giving numerous Piano Recitals. But his ambition was not yet satisfied. He determined to try for the degree of Musical Doctor and for this purpose submitted to Trinity University, Ontario, an Oratorio, "Elisha" with accompaniment for full orchestra. This work was accepted with the most favorable comments, and the degree of Mus. Doc. was conferred upon him, making him the youngest Doctor of Music (by examination) in the world. The following summer a great fire occured at St. John's, and Dr. Peters, having lost everything through this misfortune, decided to seek a new field of labor, and went to Belleville, Ontario, to take a position in Albert College. In a few months he received flattering offers to assume the Directorship of Music at Converse College, Spartanburg, S. C.

The work he has done at this College has been most successful, and the influence of his energy in introducing a high grade of music (both vocal and instrumental) has made itself felt throughout the South. During the second year of his labors here a magnificent 3 manual organ was purchased by the College, and an annual musical festival inaugurated. These festivals

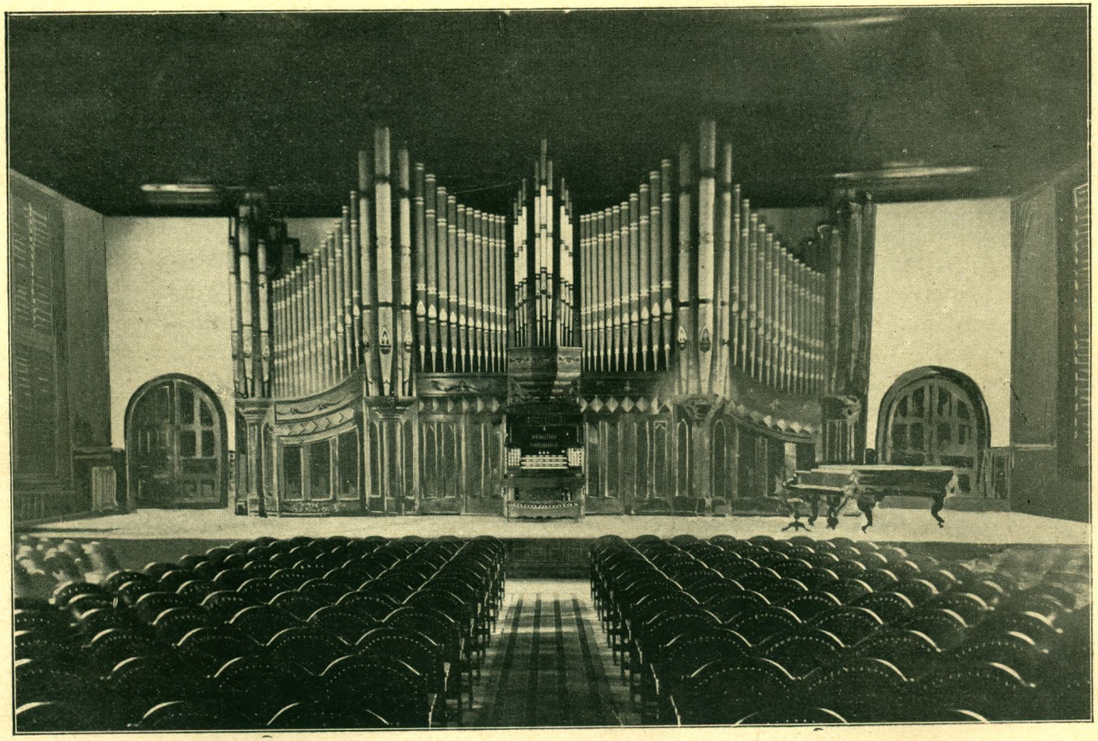
have been a wonderful power in cultivating the taste of the students for the higher forms of Symphony and Oratorio. Doctor Peters, combines with his varied musical gifts, a marked talent for organizing and directing large choruses, and the choral work of his festival programmes will bear comparison with those of the large cities in the North and East. Through his untiring efforts a large Conservatory and Concert Hall is being built in Spartanburg, which will make it really and truly the musical center of the South.

The beautiful organ of which we give a cut in this number, stands in the Chapel of the college, a room seating comfortably a thousand people. During the winter season a series of classical concerts is given in this auditorium, which affords the pupils an opportunity to hear the best musical artists.

These delightful surroundings, (combined with the magnificent climate) will probably account for the fact that Doctor Peters has not sought for some larger musical center in which to prosecute his progressive work.

Though a fine Organist, Pianist, and Theorist, he is, above all, a fine teacher, possessing the happy faculty of imparting the dry rules of Counterpoint to the pupil in such an interesting way as to enthuse him with a love for the work. (The Editor of "The Organist" speaks by the card on this subject, as she is indebted to the Doctor for valuable assistance in the study of Counterpoint, Fugue and Canon.) As a man, the Doctor is genial of disposition, modest and unassuming, and a most delightful companion for the true music-lover. He is an indefatigable worker, and in addition to his duties at the College finds time to teach Harmony and Counterpoint by correspondence, having pupils in many of the States and also in Canada.

It is to be hoped that some day he will find time to turn his attention more fully to composition, as his work in this line indicates a creative talent that deserves further development.



ORGAN AT CONVERSE COLLEGE, SPARTANBURG, S. C.

THE INTERLUDE.

That fashions change in church music just as they do in opera, song, or dance music, is very evident if one will stop for a moment to consider what an important part the interlude used to play in the Sunday service, and then contemplate the "innocuous desuetude" into which it has fallen of late years.

Probably the interlude is an outgrowth of the Prelude, which J. S. Bach made so famous by his masterly treatment.

The German choral of the Lutheran church formed an excellent "Canto Fermo" for contrapuntal treatment, and it was the custom to improvise an elaborate prelude upon the hymn tune before it was sung by the congregation. Sometimes Bach became so deeply interested in this fascinating work, that he entirely forgot his surroundings, and played on regardless of preacher and congregation. For this display of genius he had to endure a reprimand from the church officials, who were too thick headed to appreciate his wonderful talent.

The interlude which is much shorter than the prelude, was no doubt introduced for the purpose of giving the singers an opportunity to take breath. When the psalm tune (that used to wind and twist about like a sort of musical serpent,) came into fashion this breathing place was very acceptable and even necessary, but in many instances it degenerated into mere show on the part of the organist, who would evolve an instrumental anaconda that quite swallowed up the vocal snake, besides separating the verses of the hymn with unmeaning scales, trills and turns, until the sentiment and sense would be entirely lost sight of. Probably this inartistic treatment of a really beautiful musical form was the principal cause for its disuse.

The interlude should be a short but well defined phrase, of the same rythmic form as the tune with which it is used, and its musical structure ought to be a development of some fragment of the tune itself, in order that there may be a sense of unity between the two, carrying out the idea of relationship and fitness from beginning to end. However, so few organists are capable of improvisation within the bounds of form, that the ideal interlude is seldom heard, and none at all is better than the vague rambling about through chromatic disonances, to which one is sometimes treated. Possibly in this age of hurry and rush we have outgrown the need for the interlude, and it is simply in the natural order of things to lay it aside, but where a hymn containing six verses is given out, and the minister says emphatically "the choir will please sing the entire hymn," a bright, appropriate interlude midway is a relief to the monotony, for even a *good* tune begins to wear upon ones nerves at the fifth or sixth repetition.

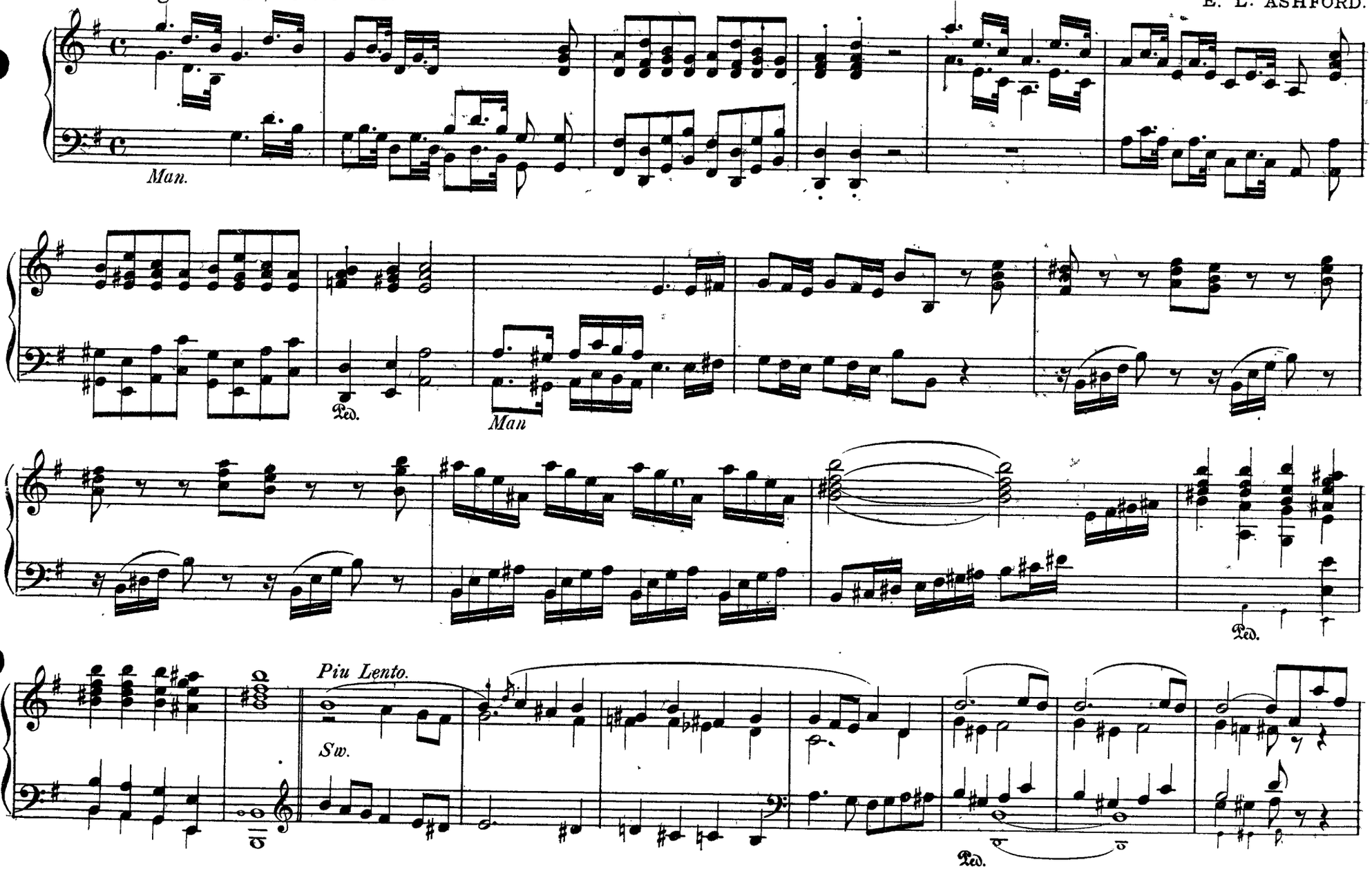
Gt. Full to 15th.
Sw. Full.
Ped. Op. Diapason or Bourdon.

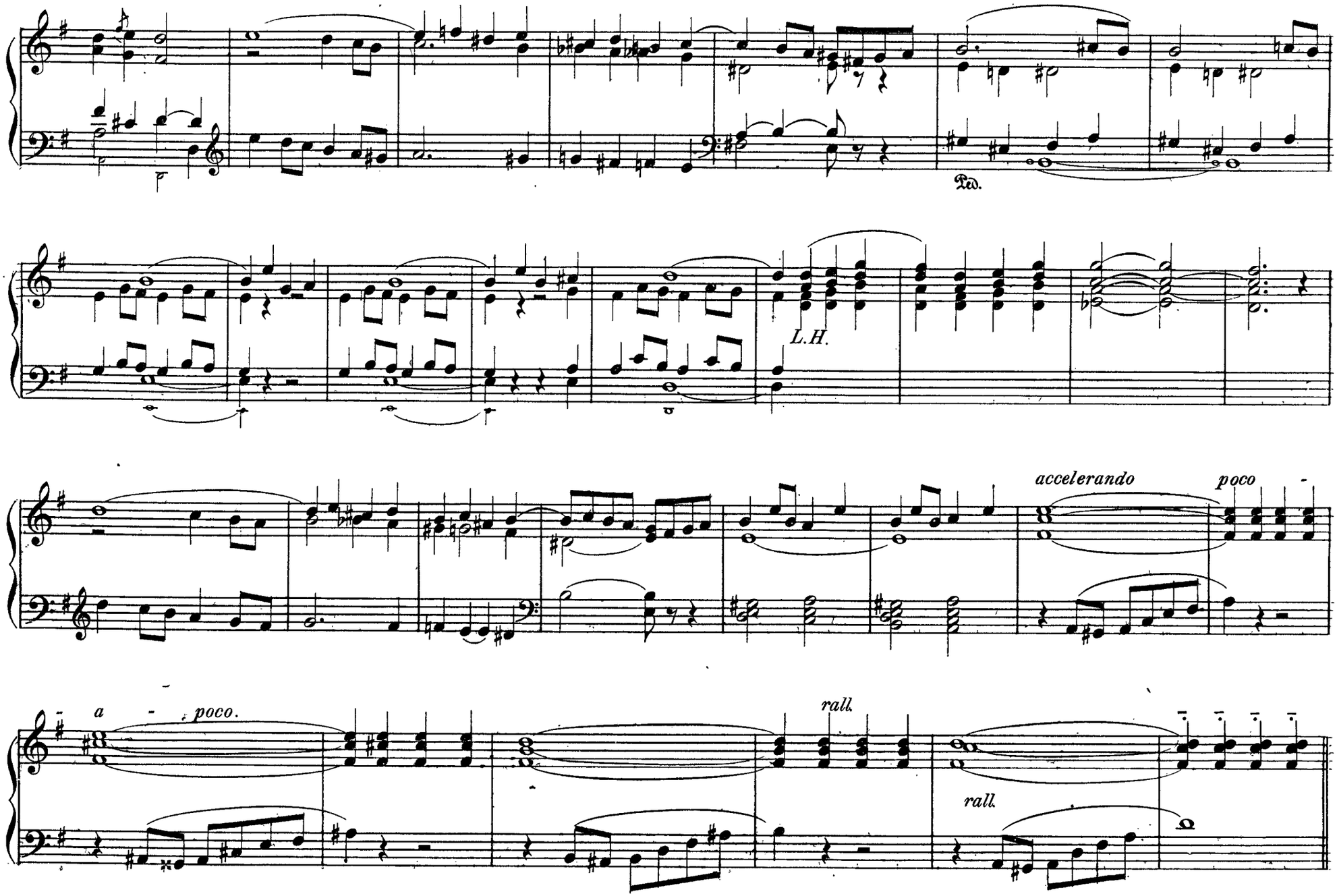
VOLUNTARY.

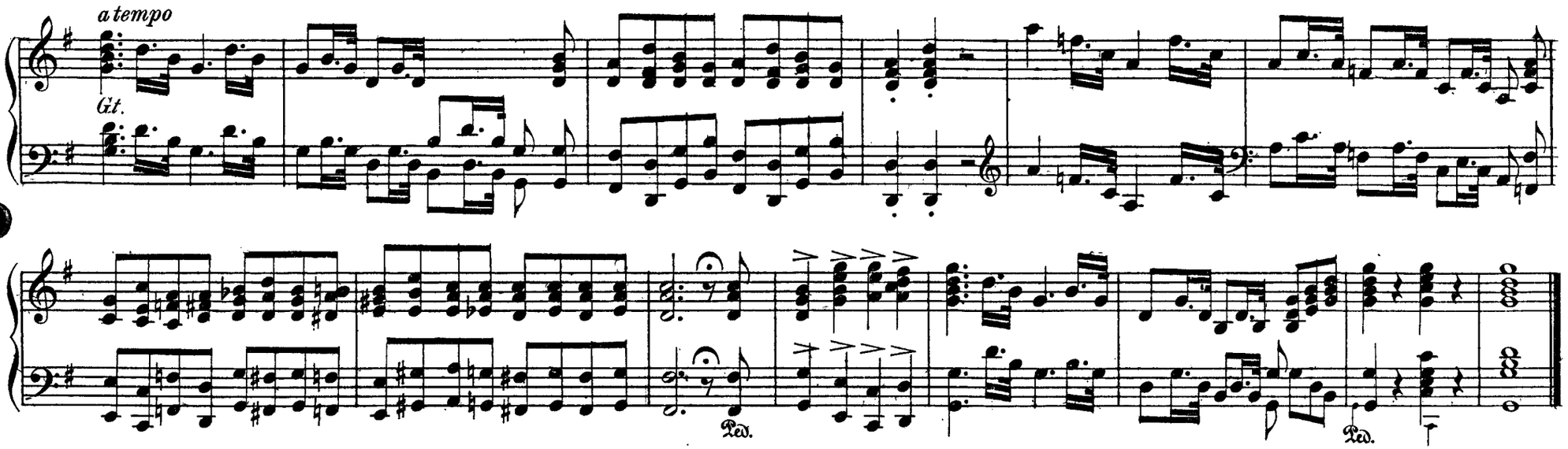
FOR FESTIVAL OCCASIONS.

E. L. ASHFORD.

Allegro moderato. ♩ = 84.



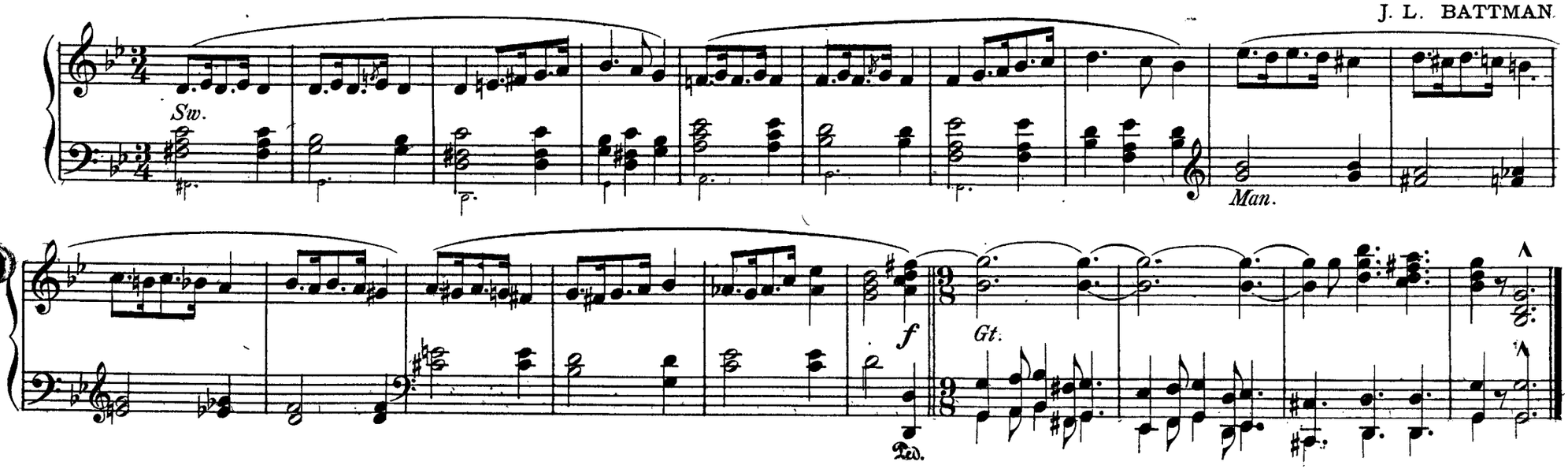

Ped.
L.H.
accelerando
poco
a - poco.
rall.
rall.



PRELUDE.

Gt. Op. Dia.
Sw. Soft 8' and 4'.
Ped. Bourdon coup. to Sw.

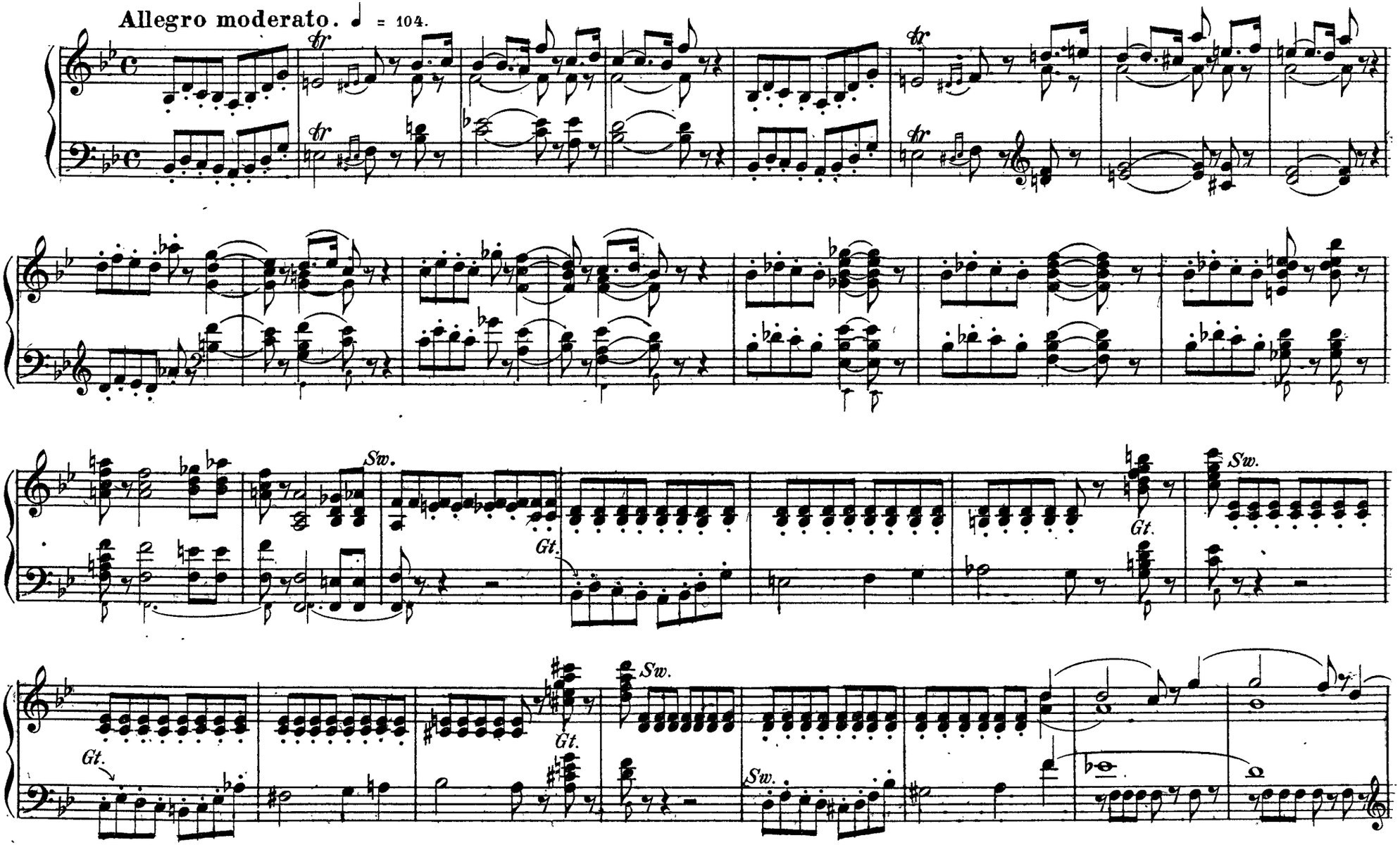
J. L. BATTMAN.

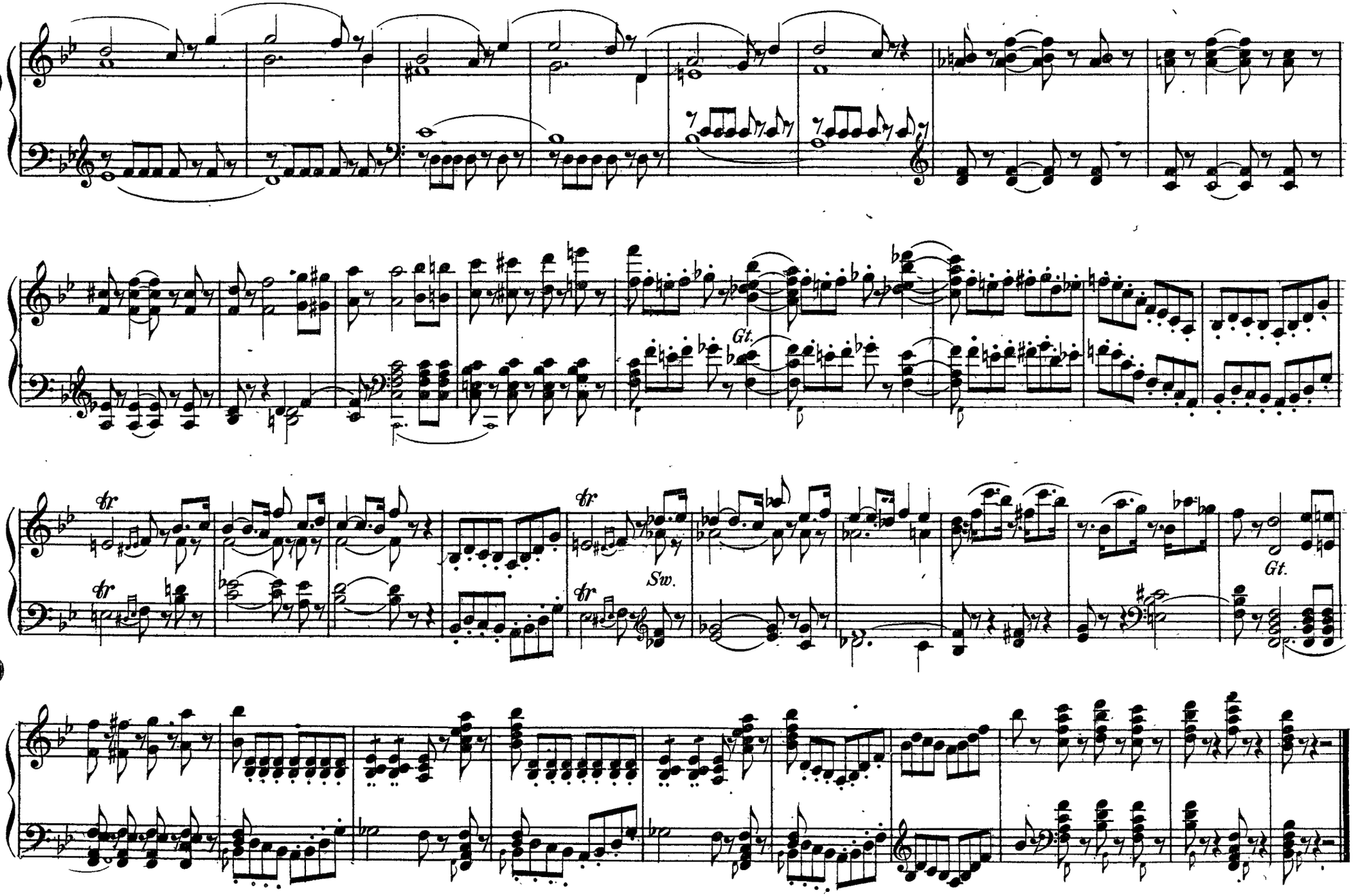


Gt. Full to 15th.
Sw. Full.
Ped. Op. Dia.

ENTRÉE DE PROCESSION.

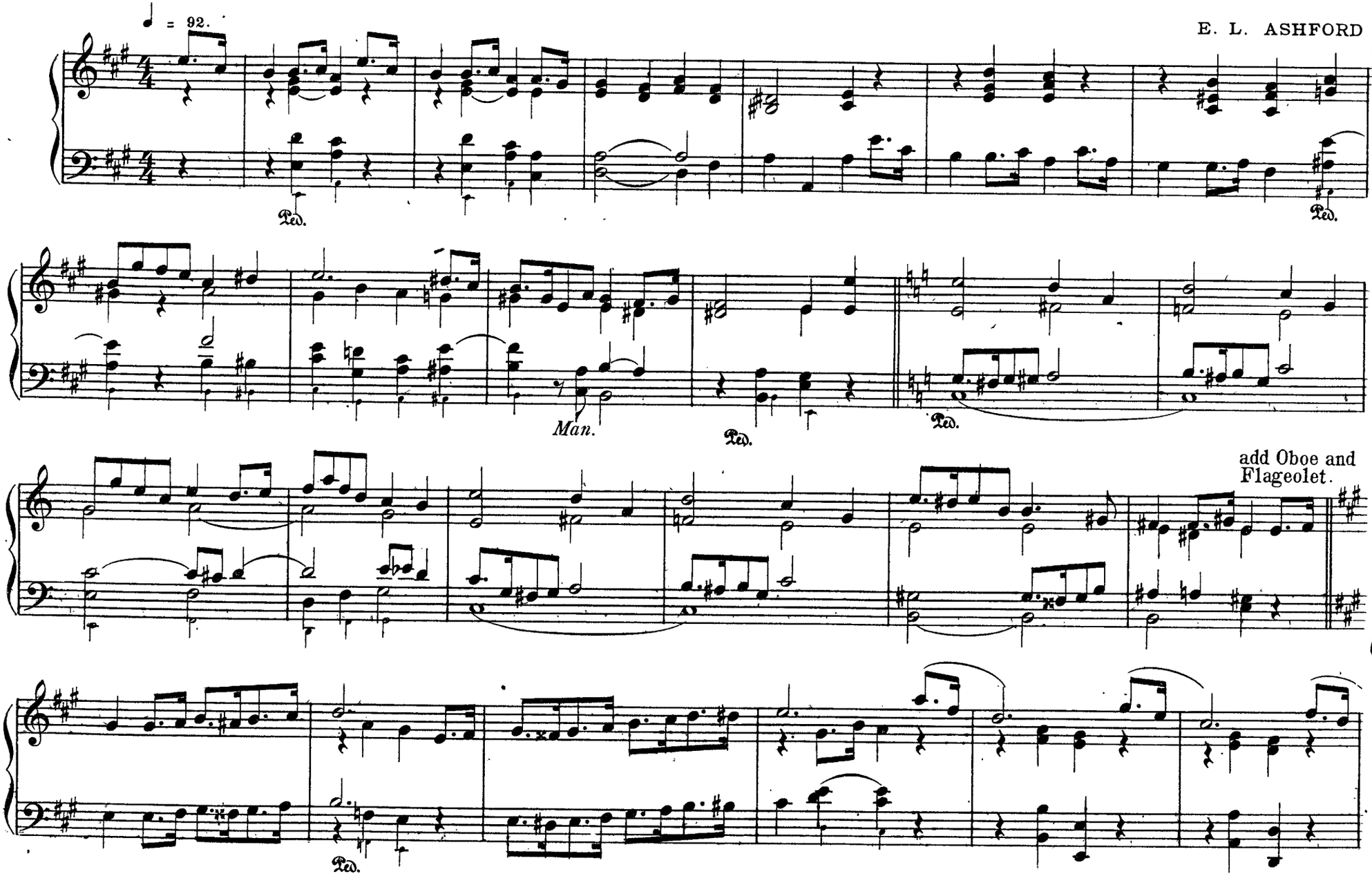
EDOUARD BATISTE.

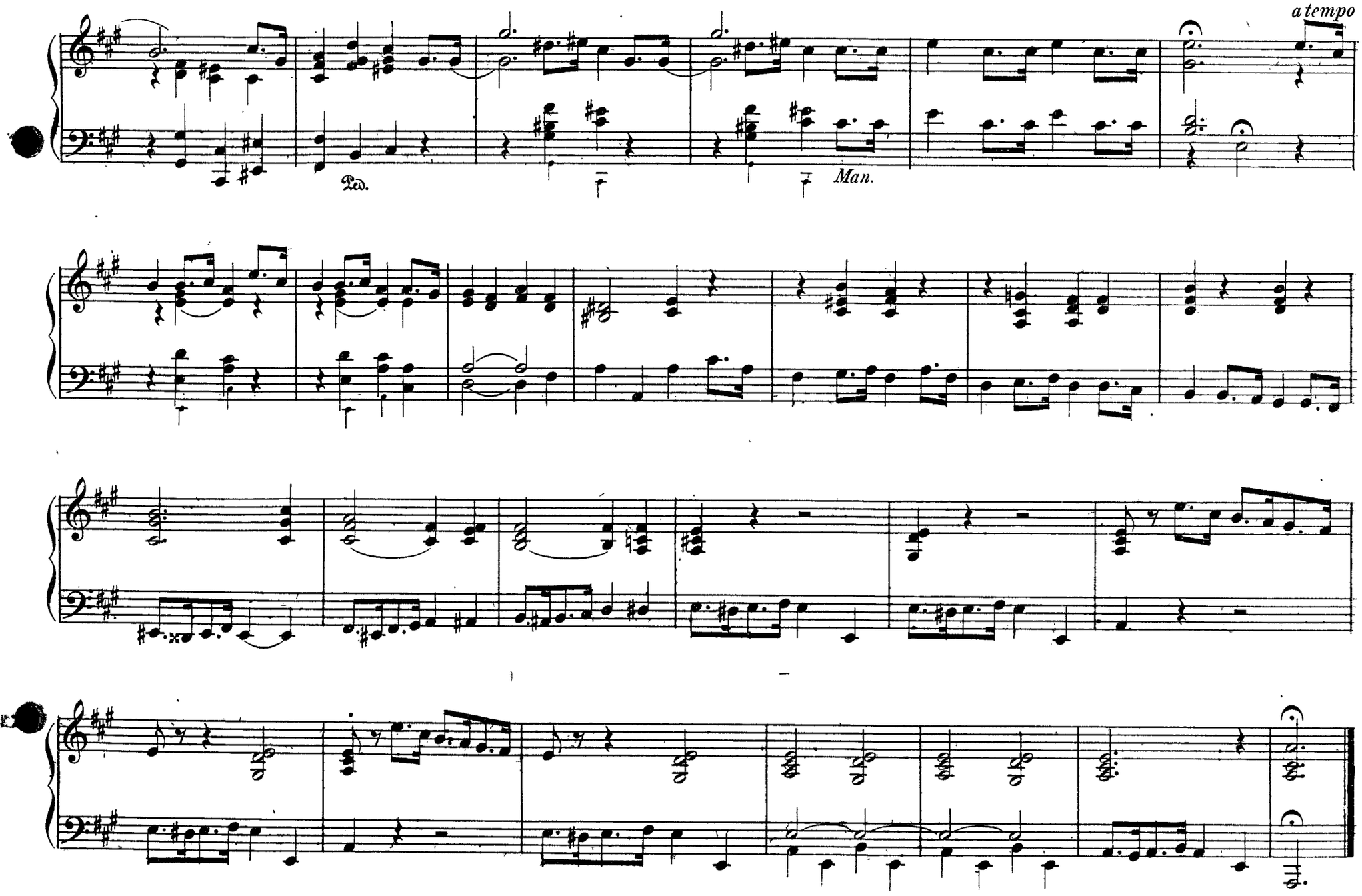



Gt.
tr
tr
tr
Sw.
Gt.

8
Sw. Soft 8' & 4'.
Ped. Bourdon.

A SONG OF SPRING.

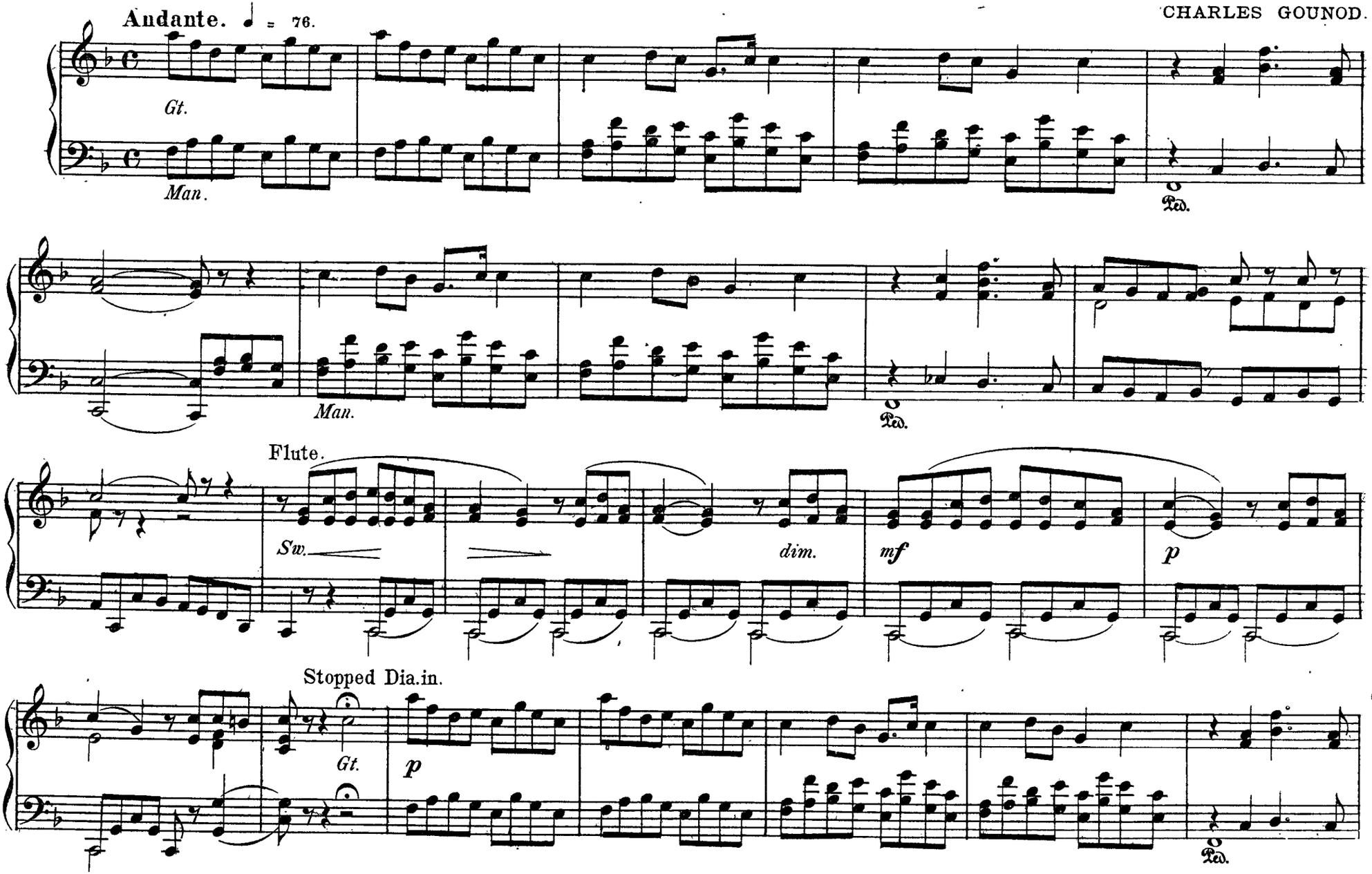


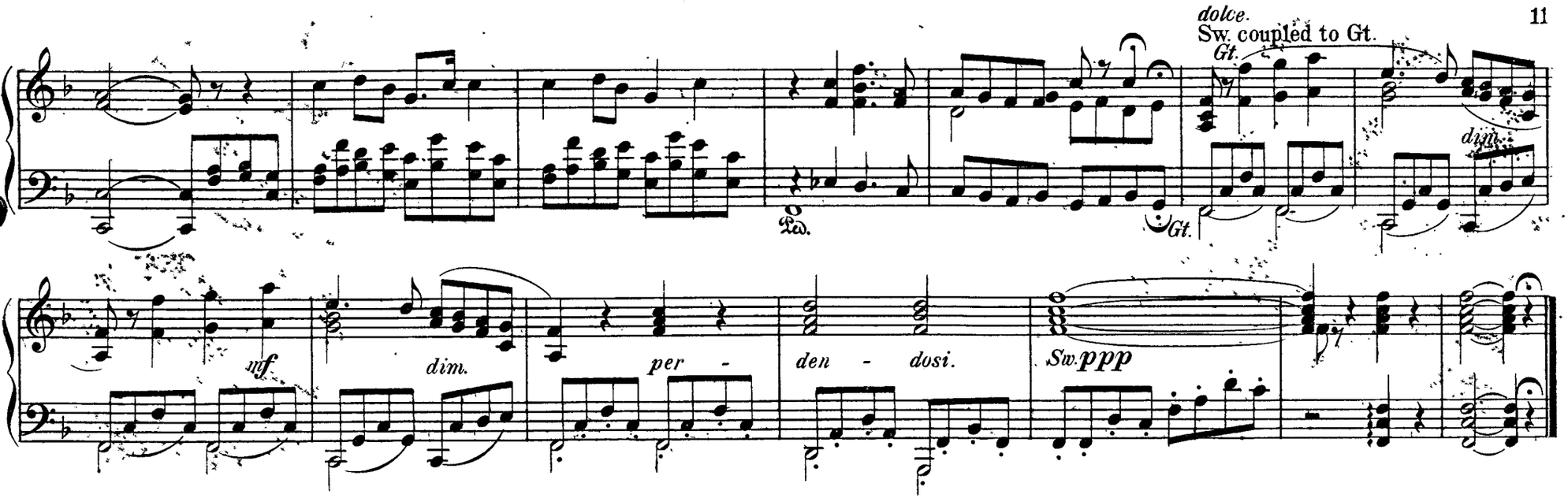

a tempo
Ped.
Man.

Gt. Stopped Dia. & Dulciana.
Sw Melodia, Flute & Violino.
Ped. Soft 16'.

RING ON, SWEET ANGELUS.

CHARLES GOUNOD.

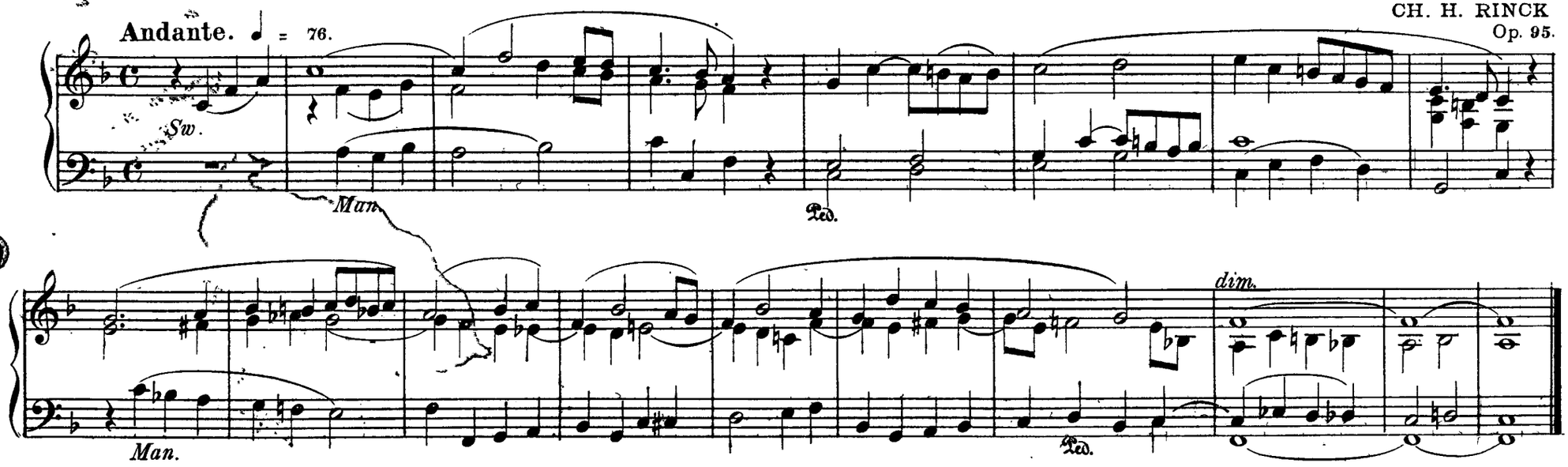




Sw. Soft 8 and 4'.
Ped. Bourdon.

SHORT PRELUDE.

CH. H. RINCK
Op. 95.



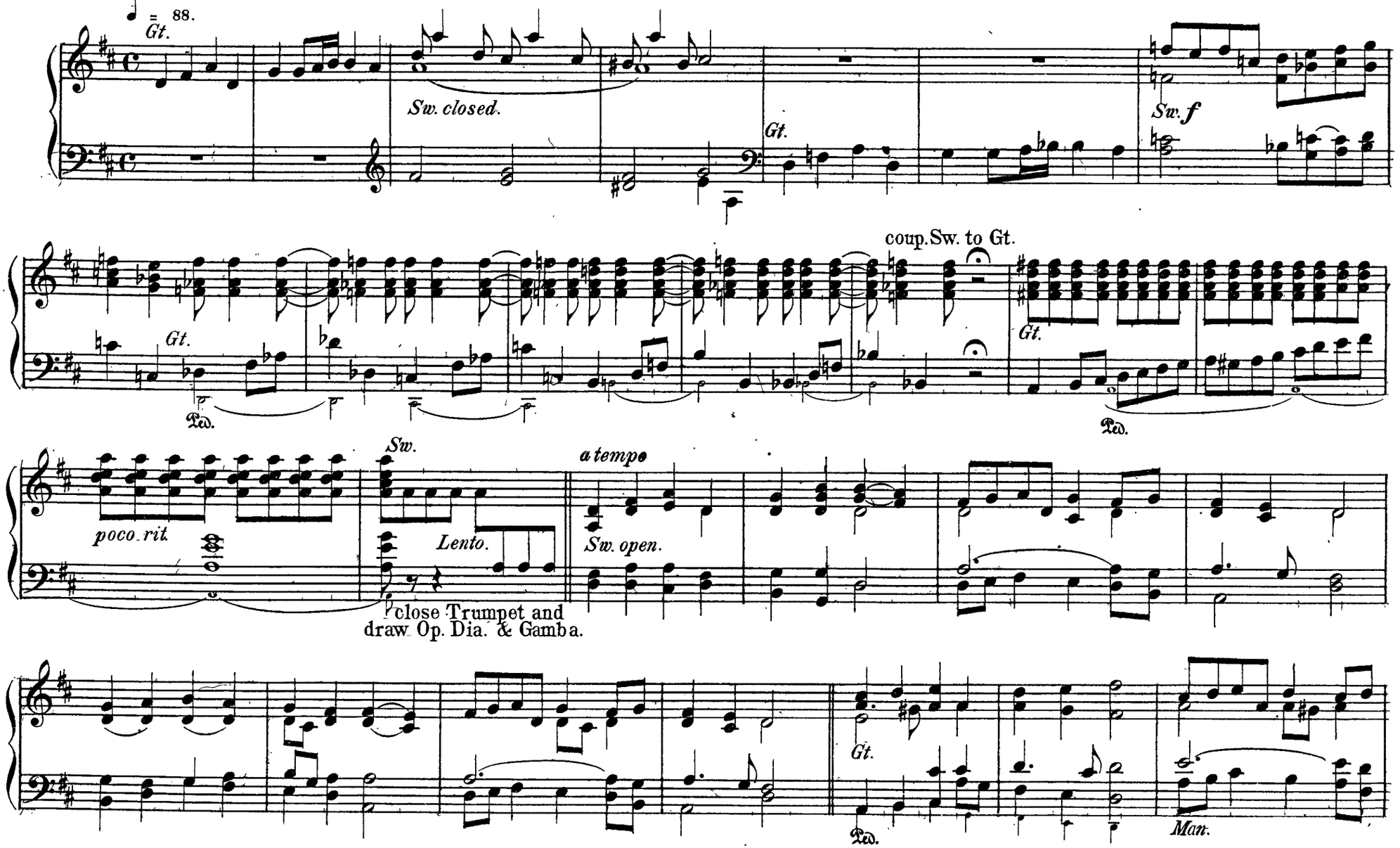
Gt. Melodia Principal & Trumpet.
Sw. Full without Reeds.
Ped. Bourdon coup. to Swell.

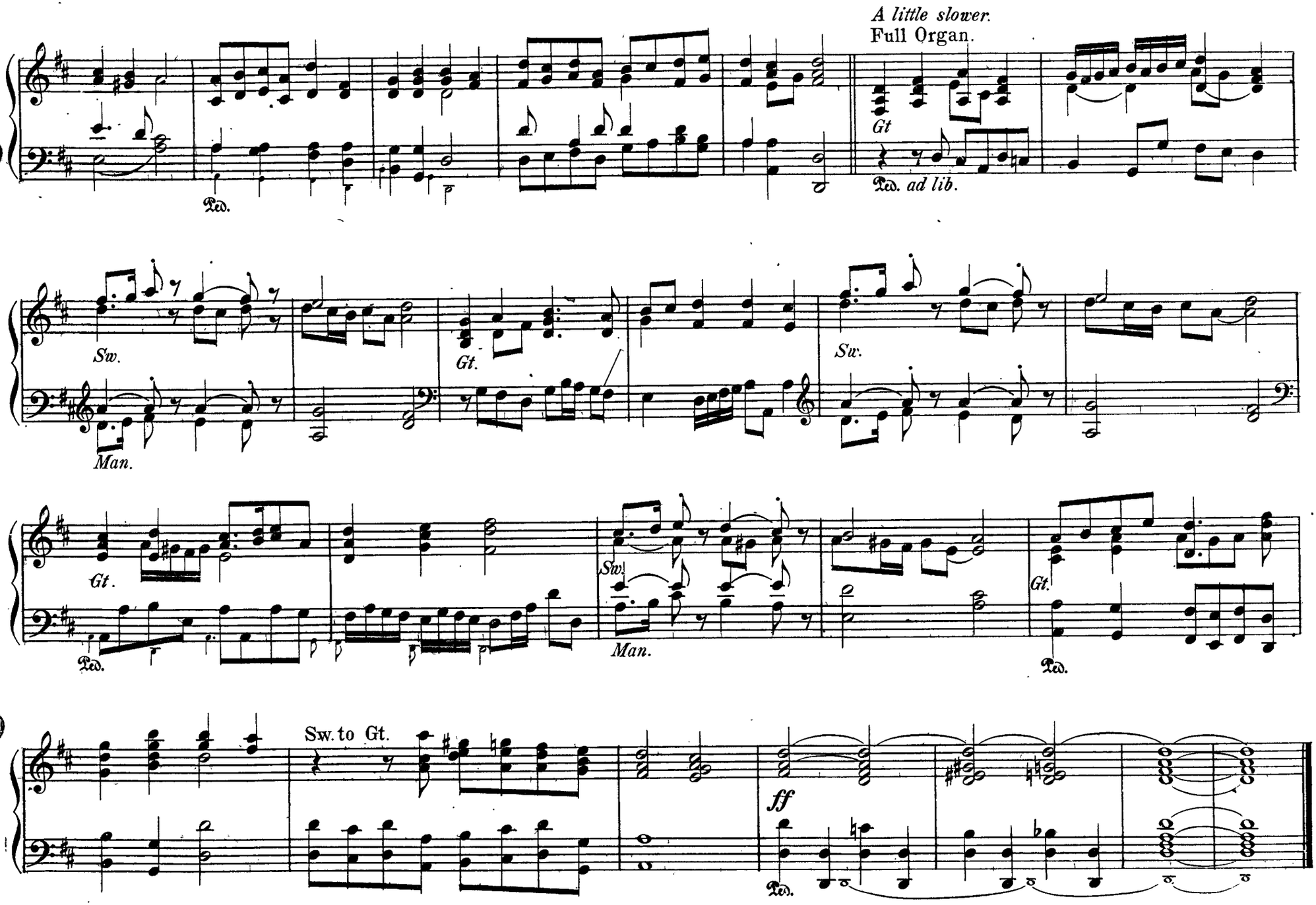
EASTER VOLUNTARY.

On the familiar hymn,—

"CHRIST THE LORD IS RISEN TODAY."

Arranged by E. L. ASHFORD.

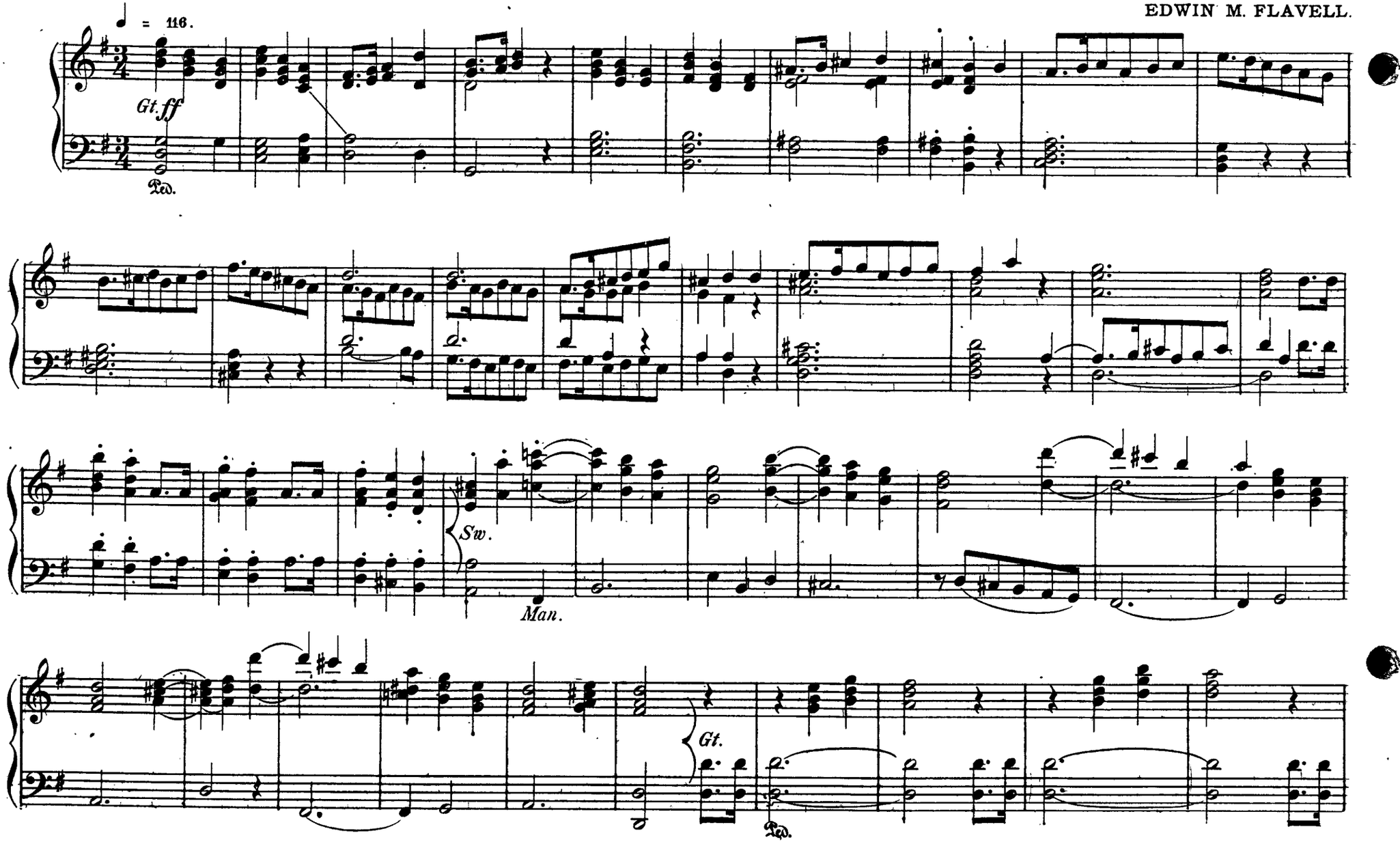


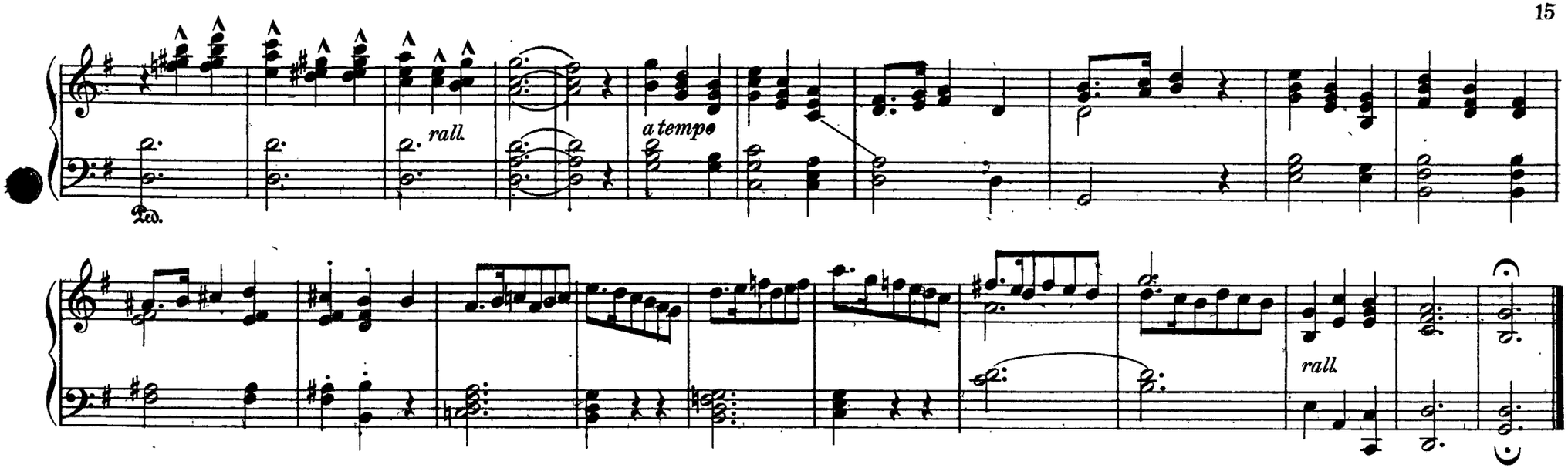

A little slower.
Full Organ.
Gt
Ped. ad lib.
Ped.
Sw.
Man.
Gt.
Sw.
Gt.
Sw.
Man.
Gt.
Ped.
Sw. to Gt.
ff
Ped.

Gt. Full to 15th.
Sw. Full.
Ped. Op. Diapason.

ALLEGRO.

EDWIN M. FLAVELL.

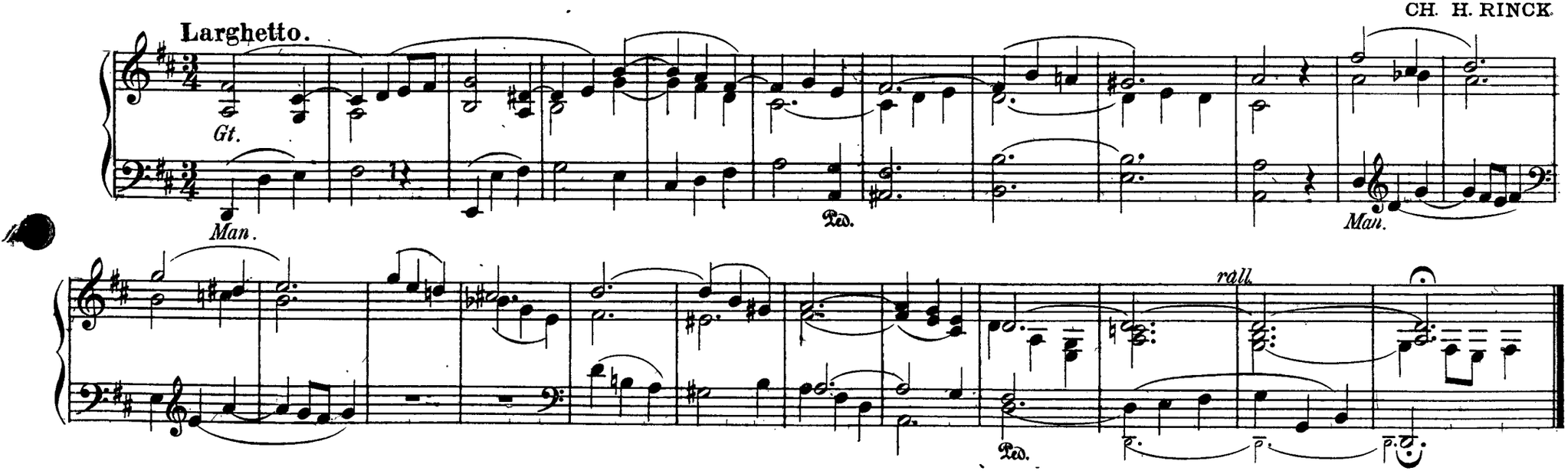




Gt. Melodia.
Ped. Soft 16'.

SHORT PRELUDE.

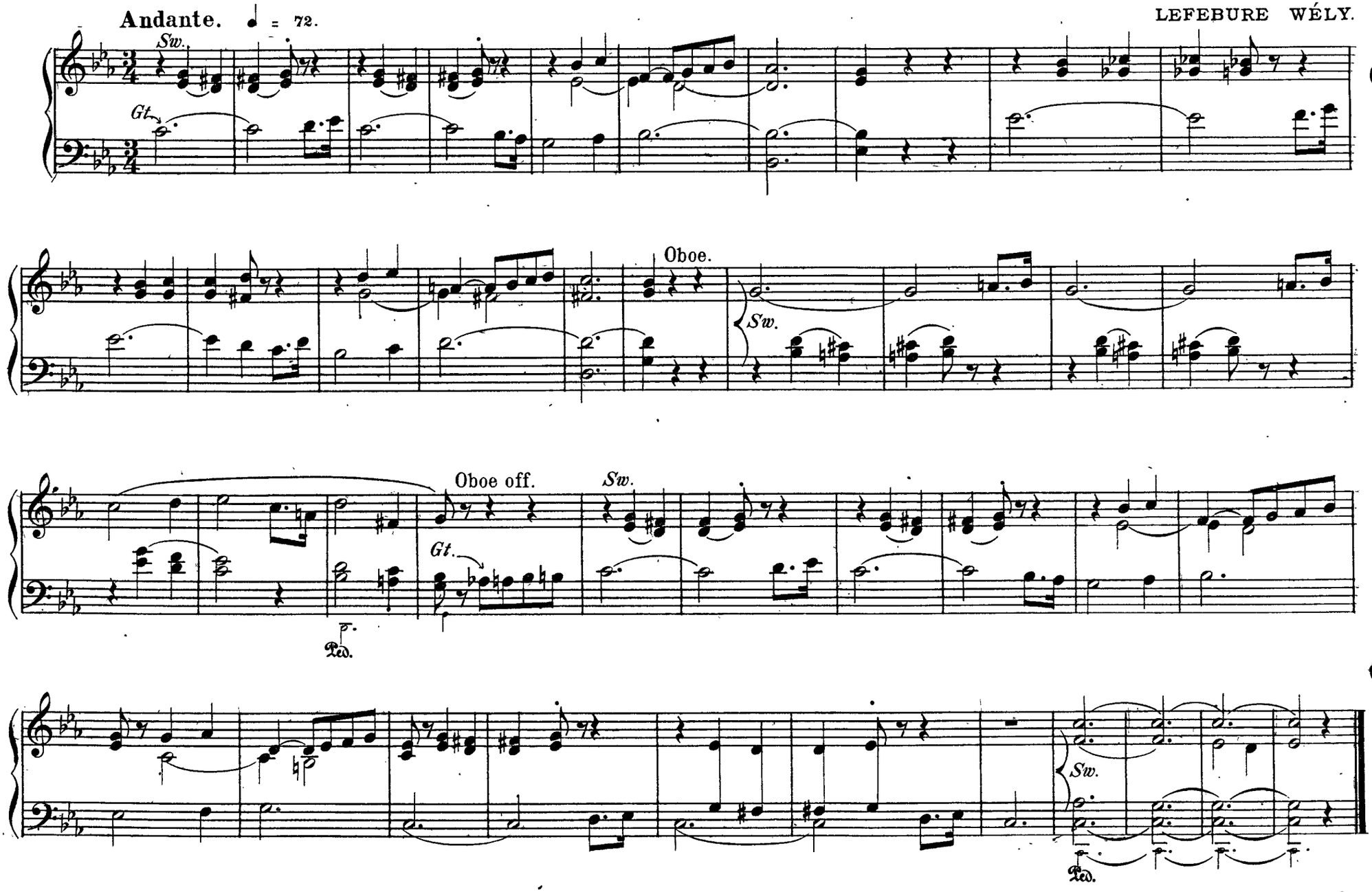
CH. H. RINCK.



Gt. Gamba, or Dopple Flute.
Sw. Soft 8' & Gemshorn.
Ped. Bourdon, coup. to Sw.

OPENING VOLUNTARY.

LEFEBURE WÉLY.

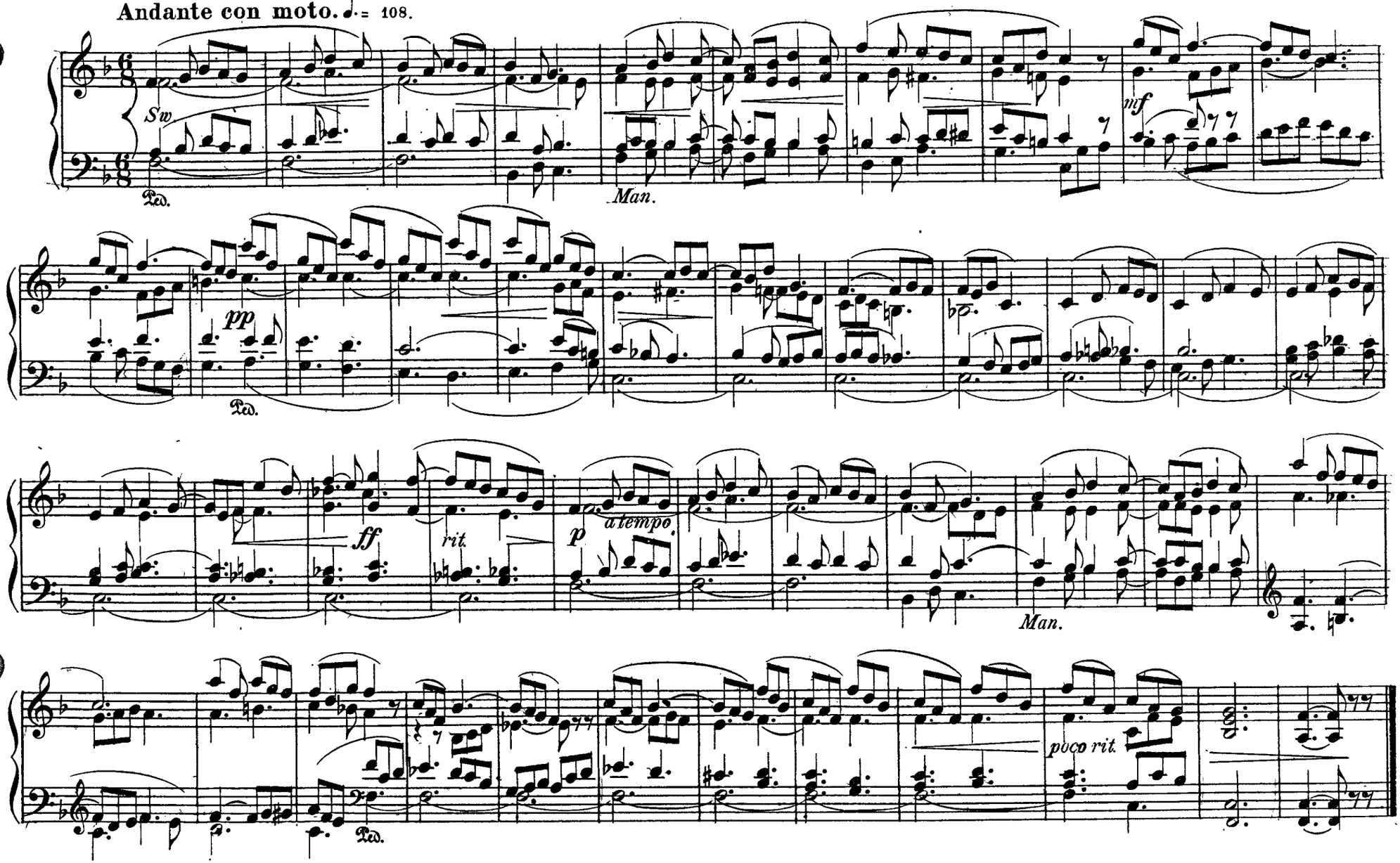


Sw. Stopped Dia., Oboe & Flute.
Ped. Bourdon.

PRELUDE.

SCOTT.

Andante con moto. ♩ = 108.

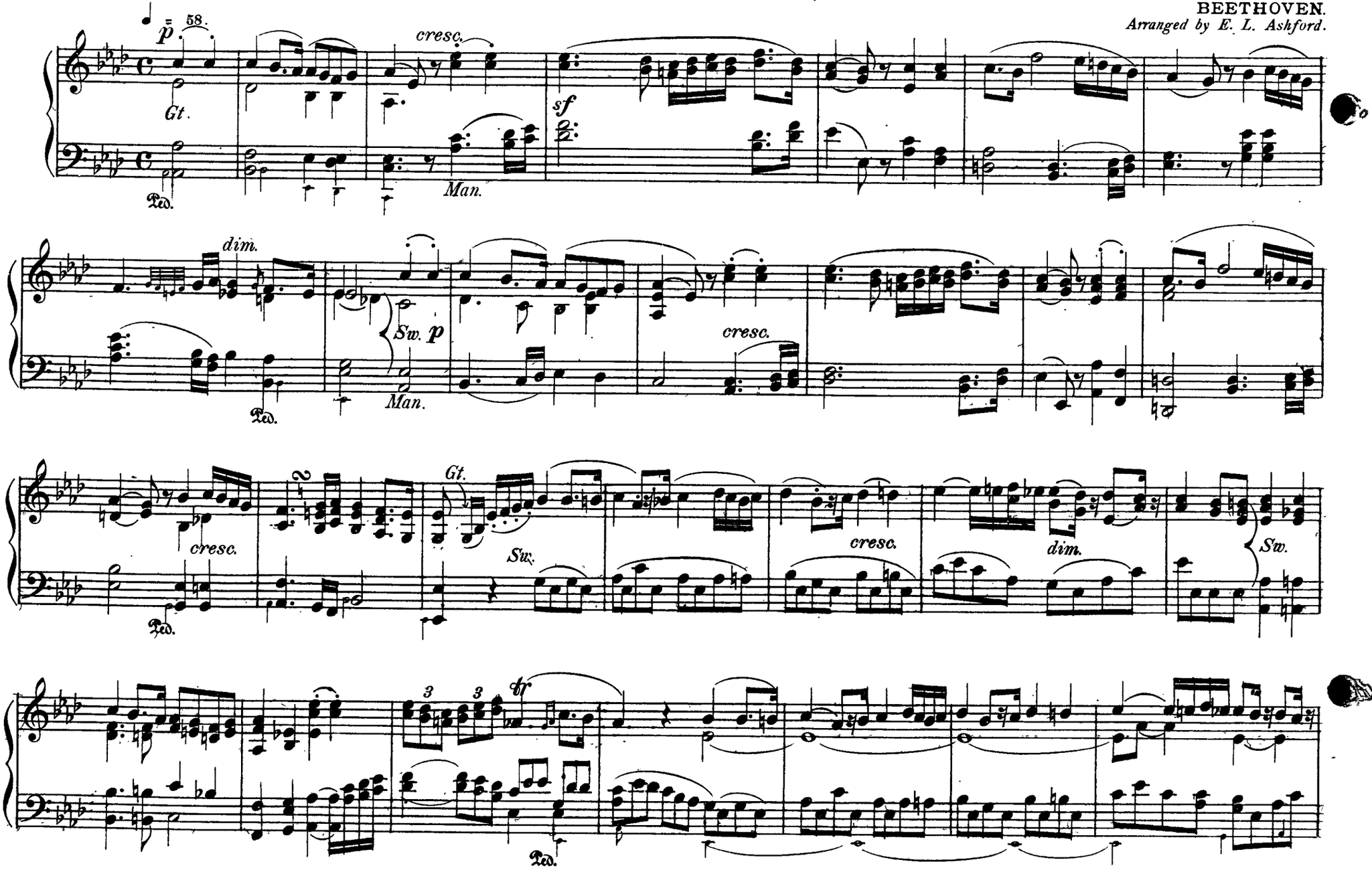


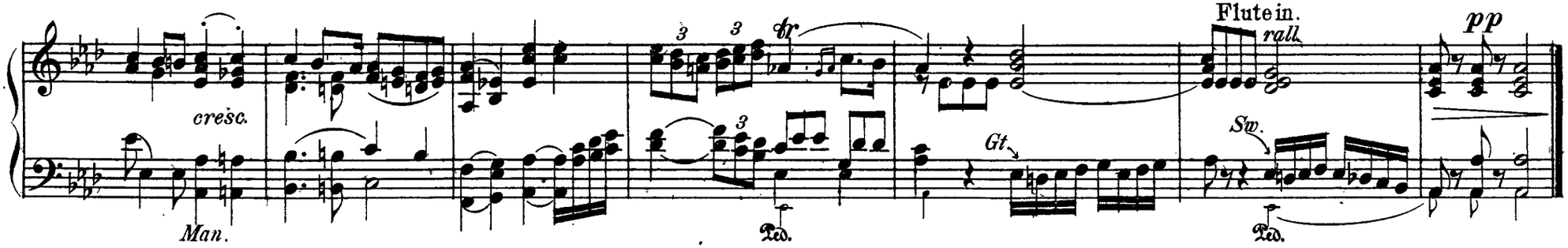
Gt. Melodia and Violina.
Sw. Dulciana and Flute.
Ped. Bourdon 16'.

ADAGIO.

(From Violin Sonata Opus 30. No. 2.)

BEETHOVEN.
Arranged by E. L. Ashford.

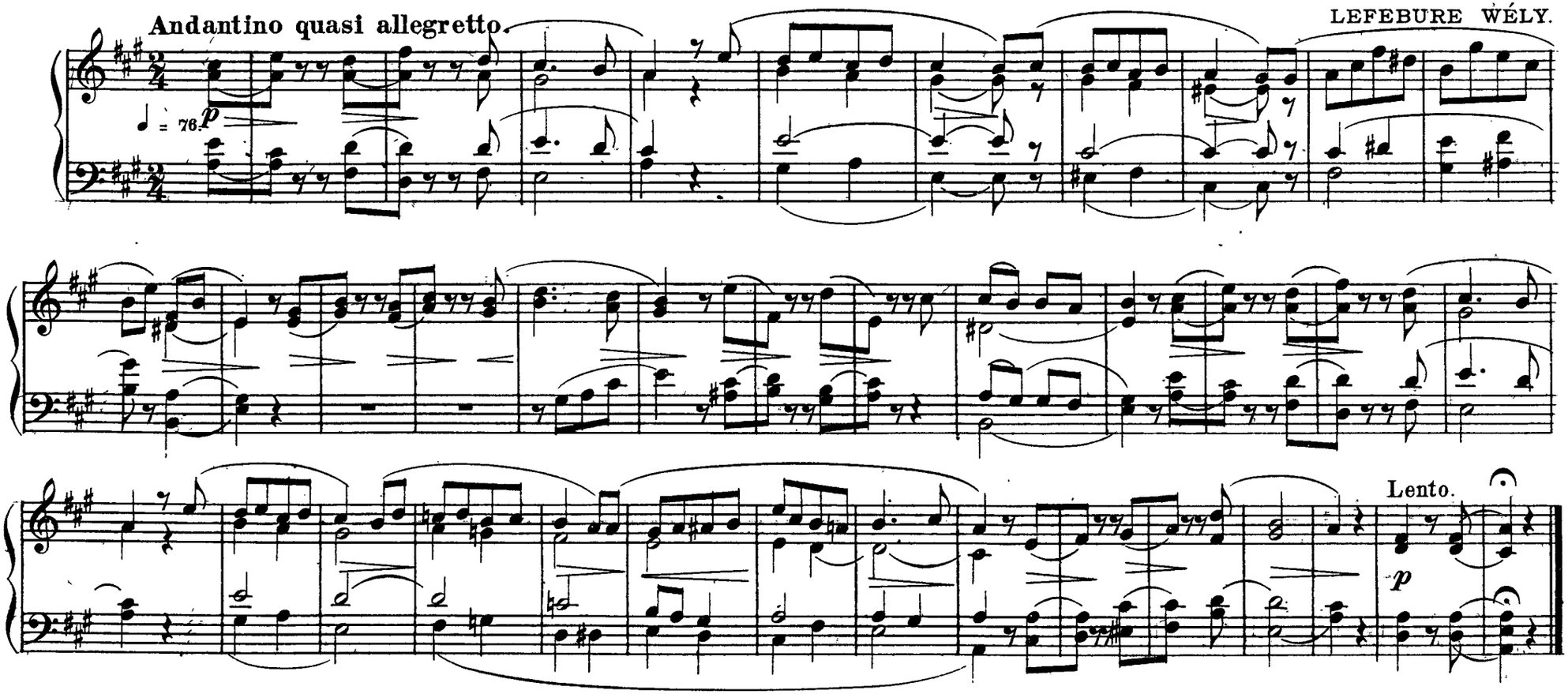




Sw. Dulciana and Flute.
Ped. 16' Bourdon.

PRELUDE.

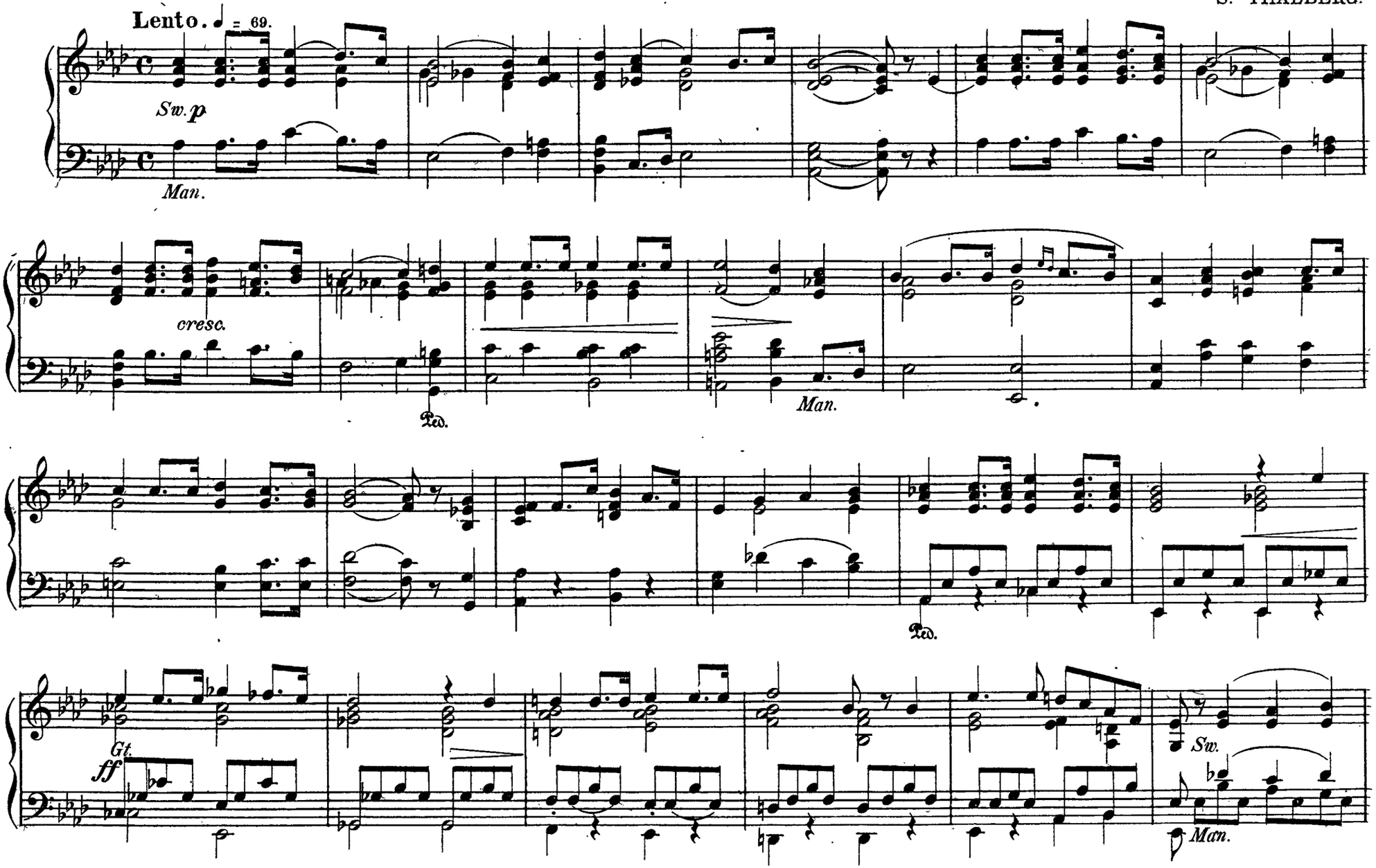
LEFEBURE WÉLY.

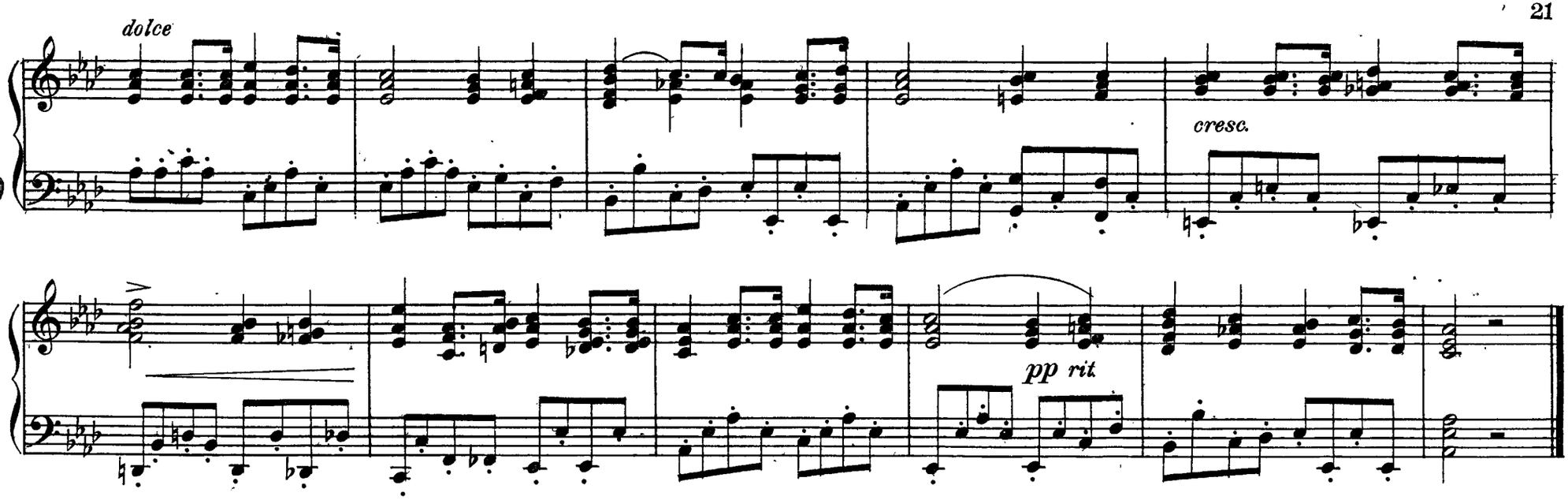


Gt. Soft 8' & Op Diapason.
Sw. Dulciana St. Dia.,& Flute.
Ped. Soft 16'.

ROMANCE.

S. THALBERG.

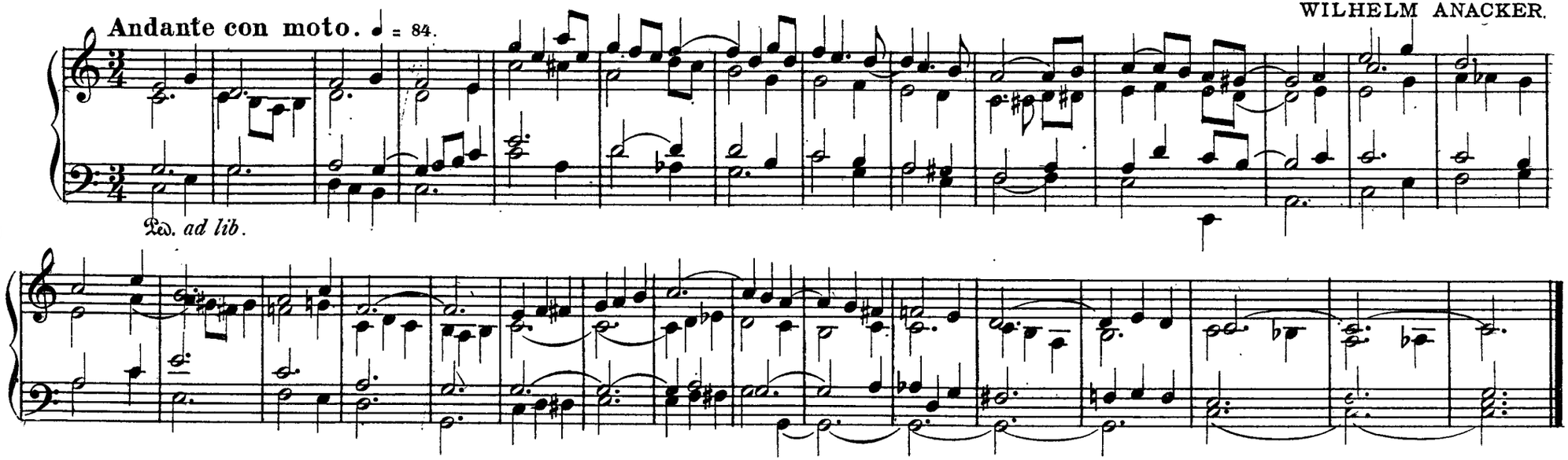




Sw. Soft 8' stops.
Ped. Bourdon.

RESIGNATION.

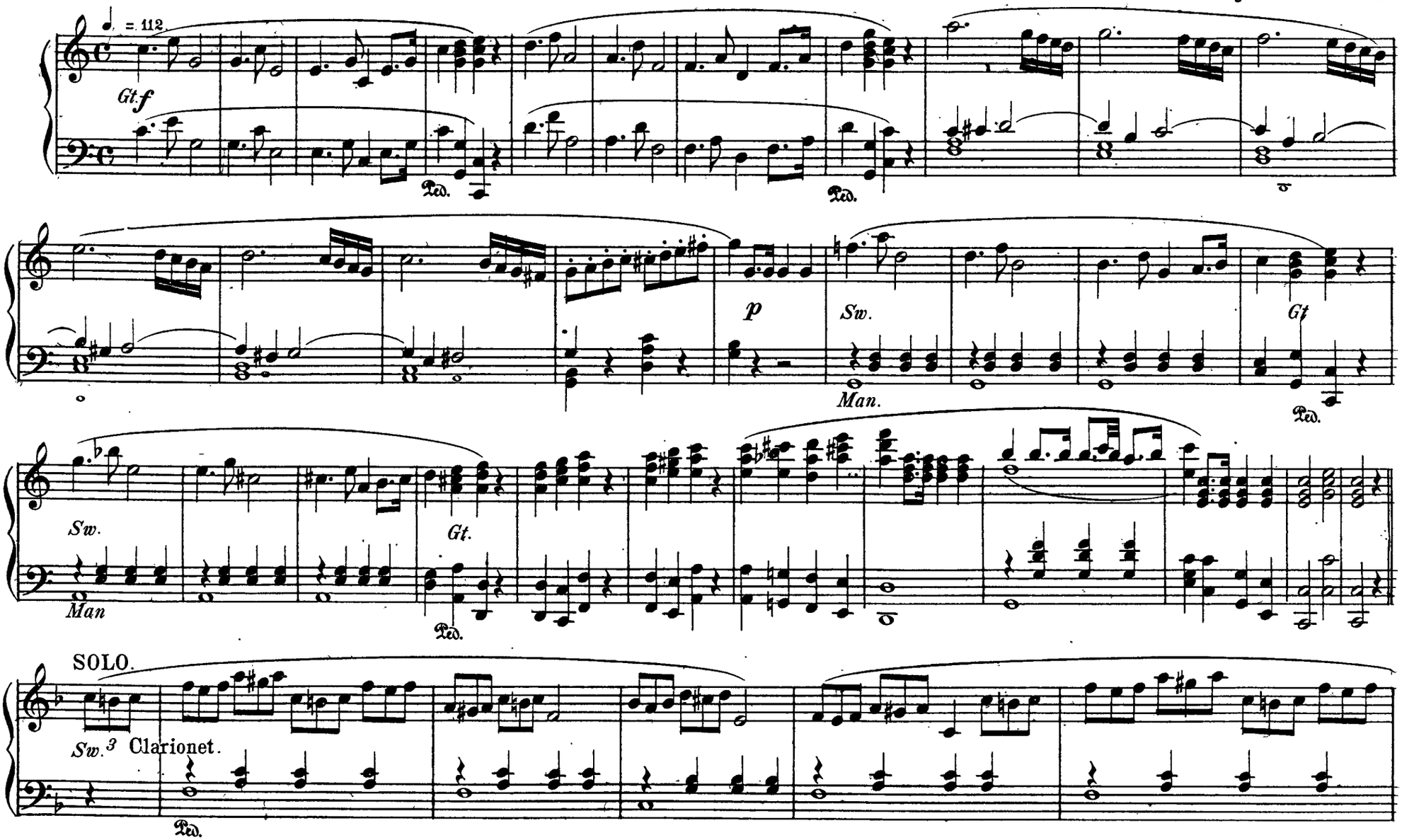
WILHELM ANACKER.

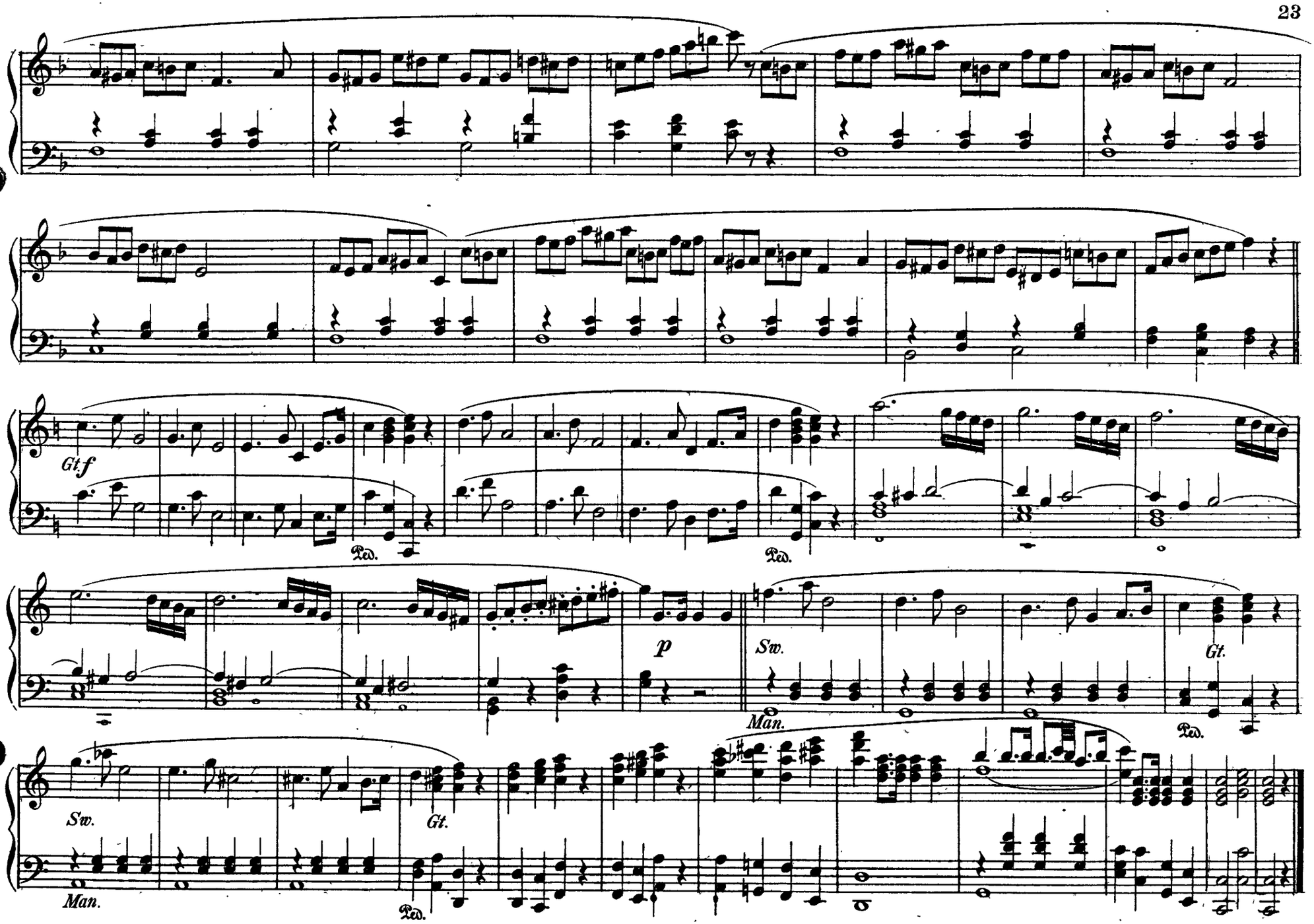


22
Sw. Soft 8' & 4' coupled to Gt.
Gt Full without reeds.
Ped. Open Dia.

MARCH JUBILANTE.

J. L. BATTMAN.

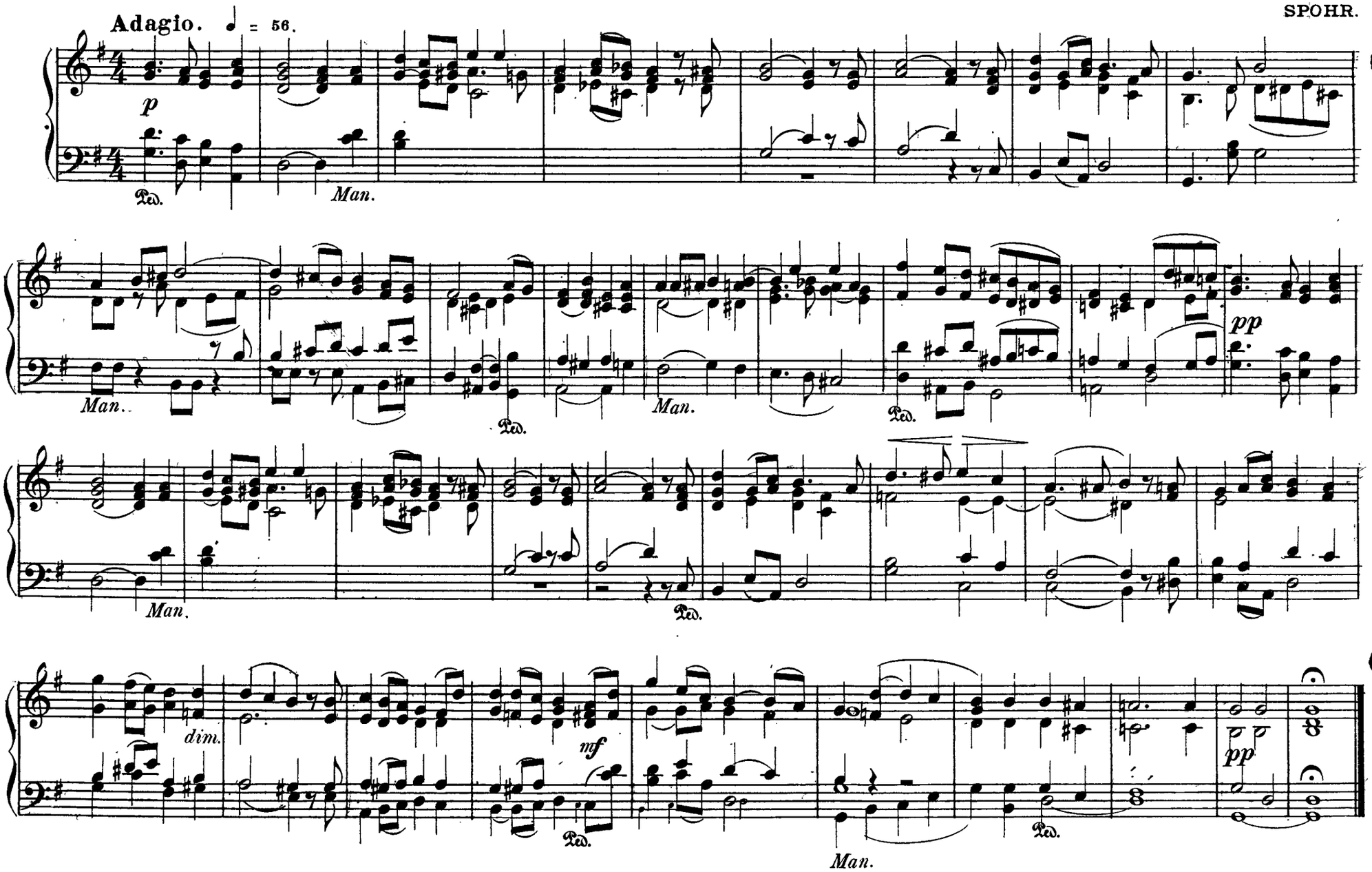



Gt. f
Ped.
Ped.
p
Sw.
Man.
Gt.
Ped.
Sw.
Gt.
Man.
Ped.

Sw. Salicional & Lieblich Gedacht.
Ped. Bourdon coupled to Sw.

BLEST ARE THE DEPARTED.

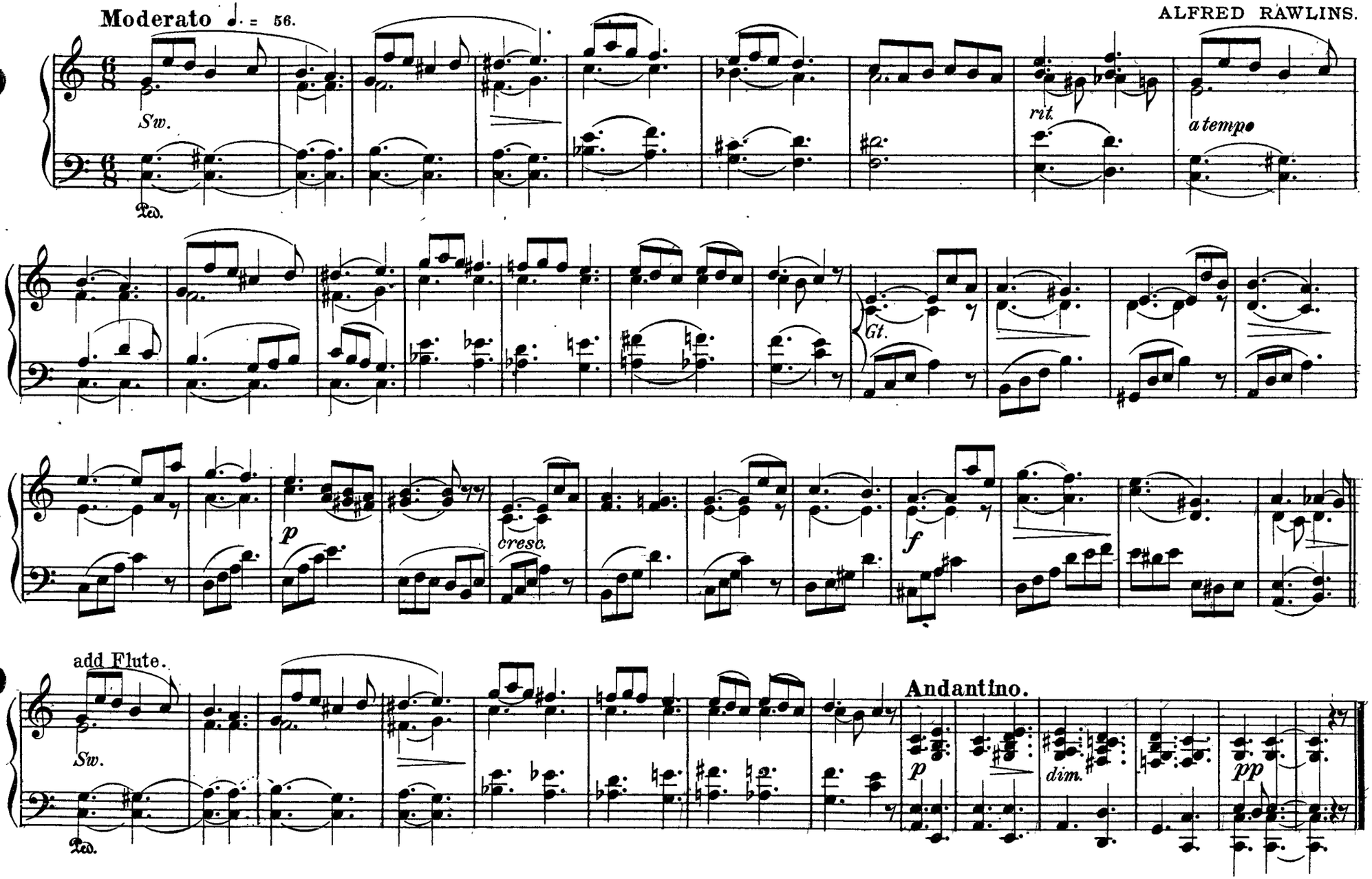
SPOHR.



Gt. Melodia.
Sw St. Dia. & Aeolina.
Ped. Bourdon.

POEM.

ALFRED RAWLINS.

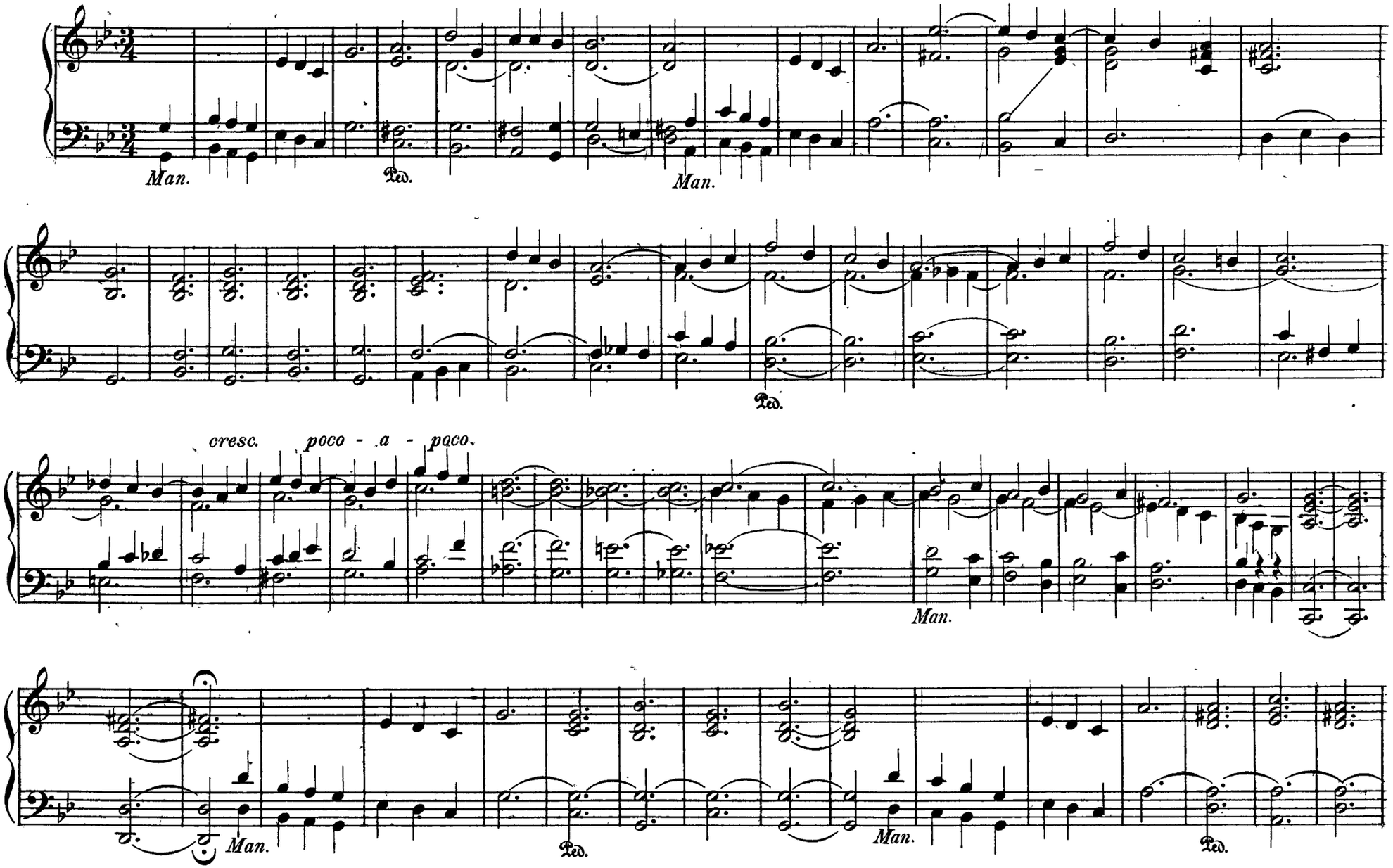


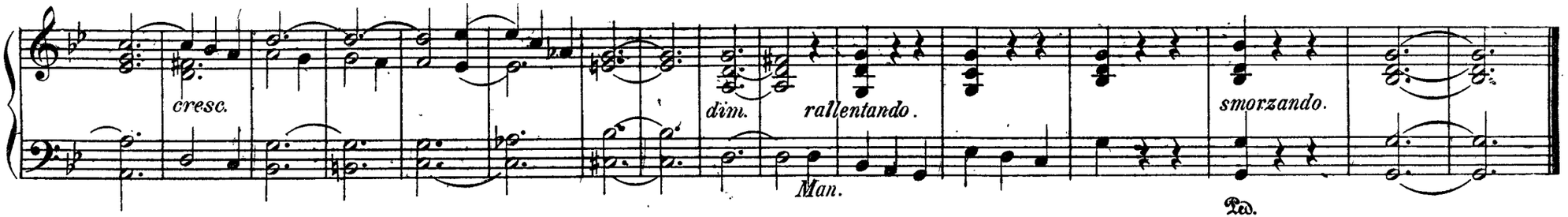
Sw. Soft 8'
Ped. Bourdon coup. to Sw.

VOLUNTARY.

SUITABLE FOR FUNERAL OCCASIONS.

E. L. ASHFORD.

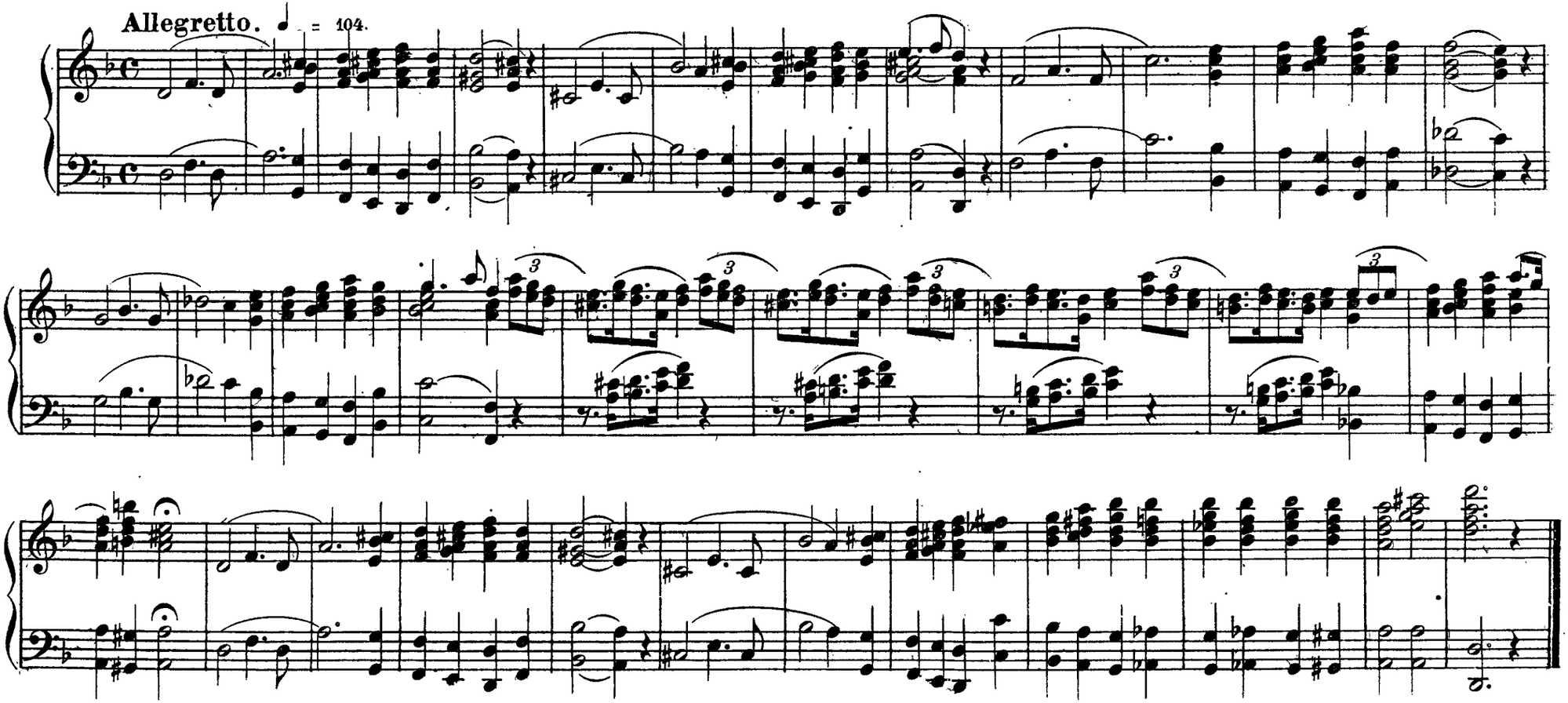




Gt. Full to 15th.
Ped. Op. Dia.

EXALT HIS HOLY NAME.

GUSTAVE TRITANT.

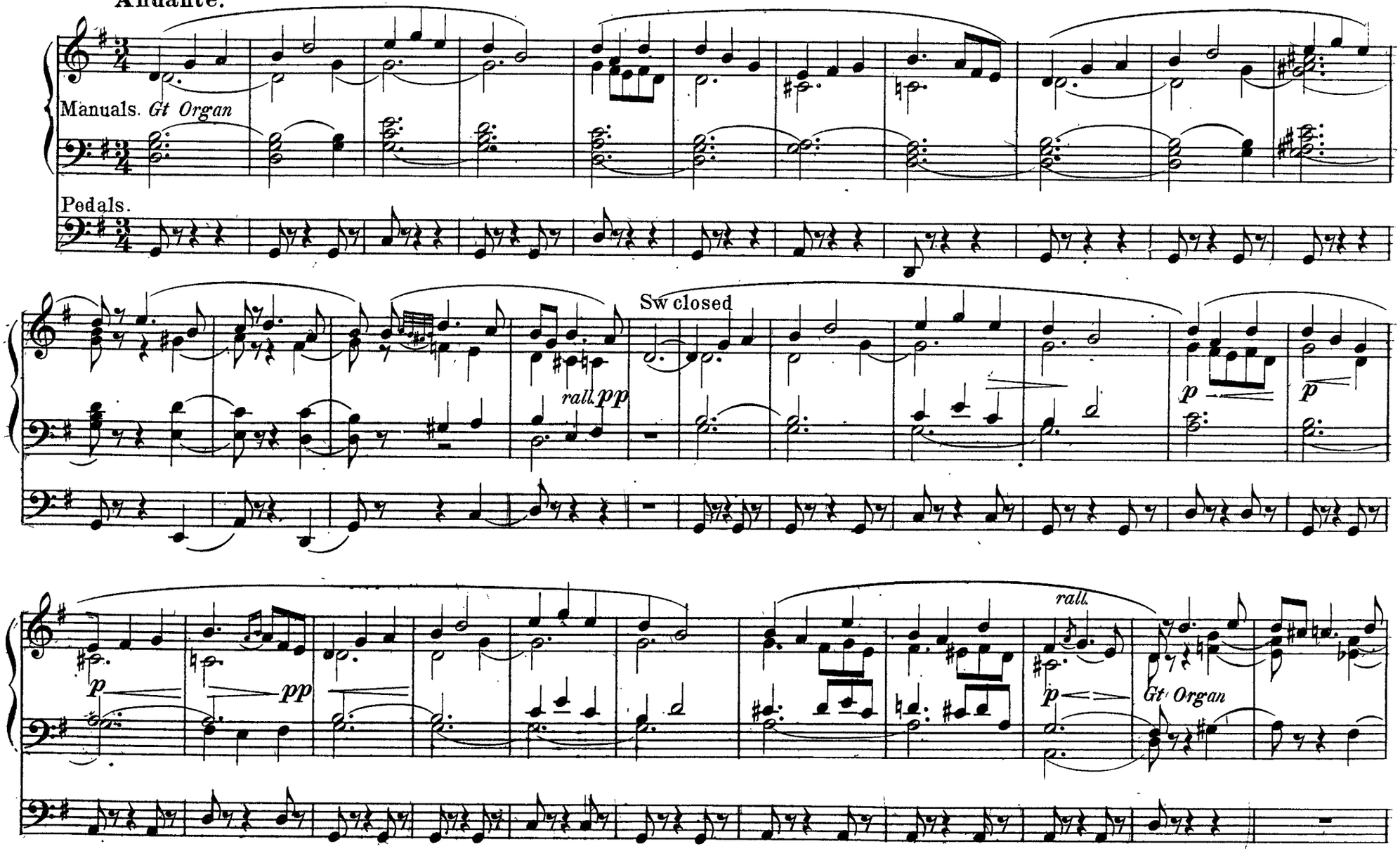


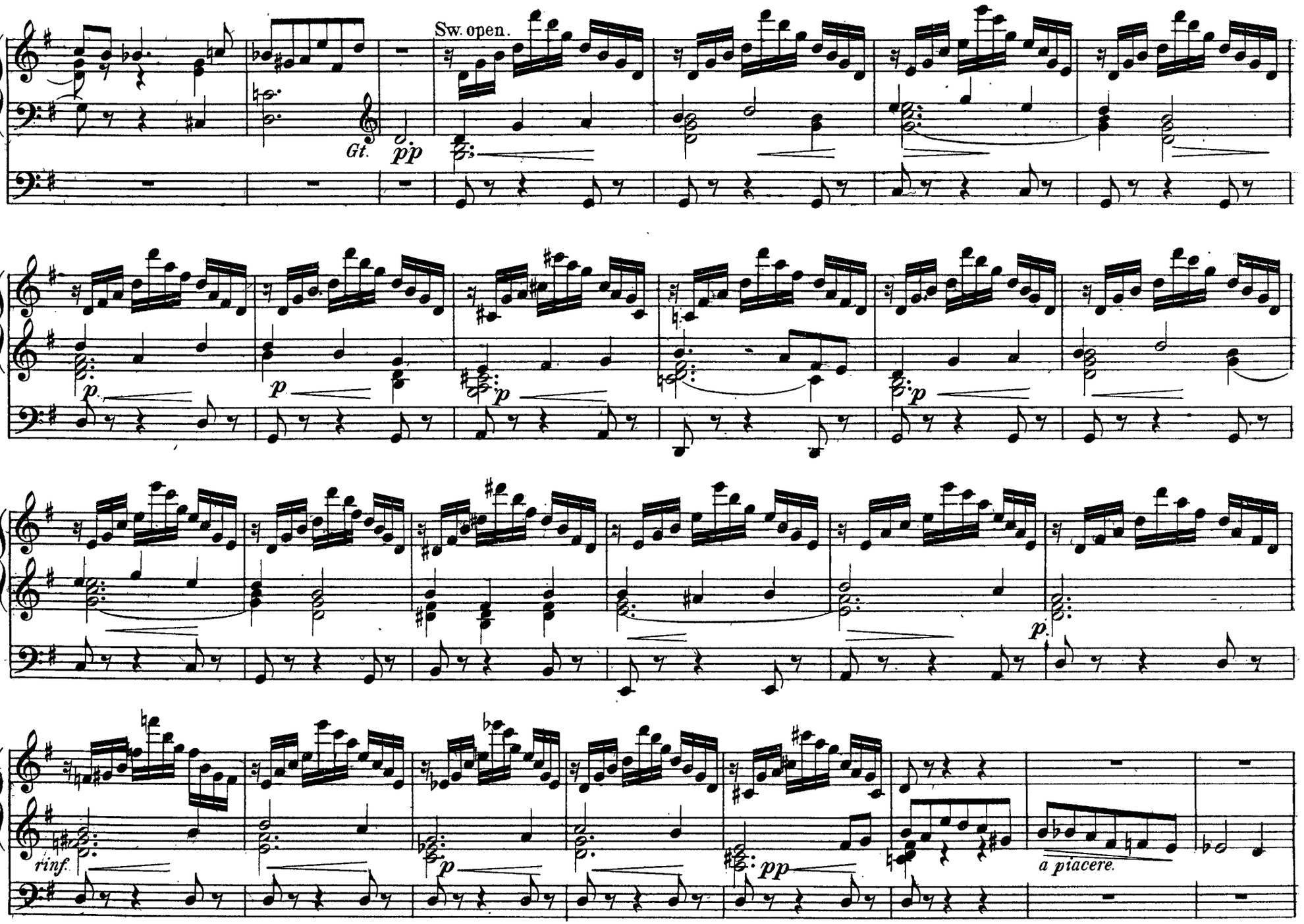
Gt. Soft 8' & 4'.
Sw Full without reeds.
Ped. Bourdon.

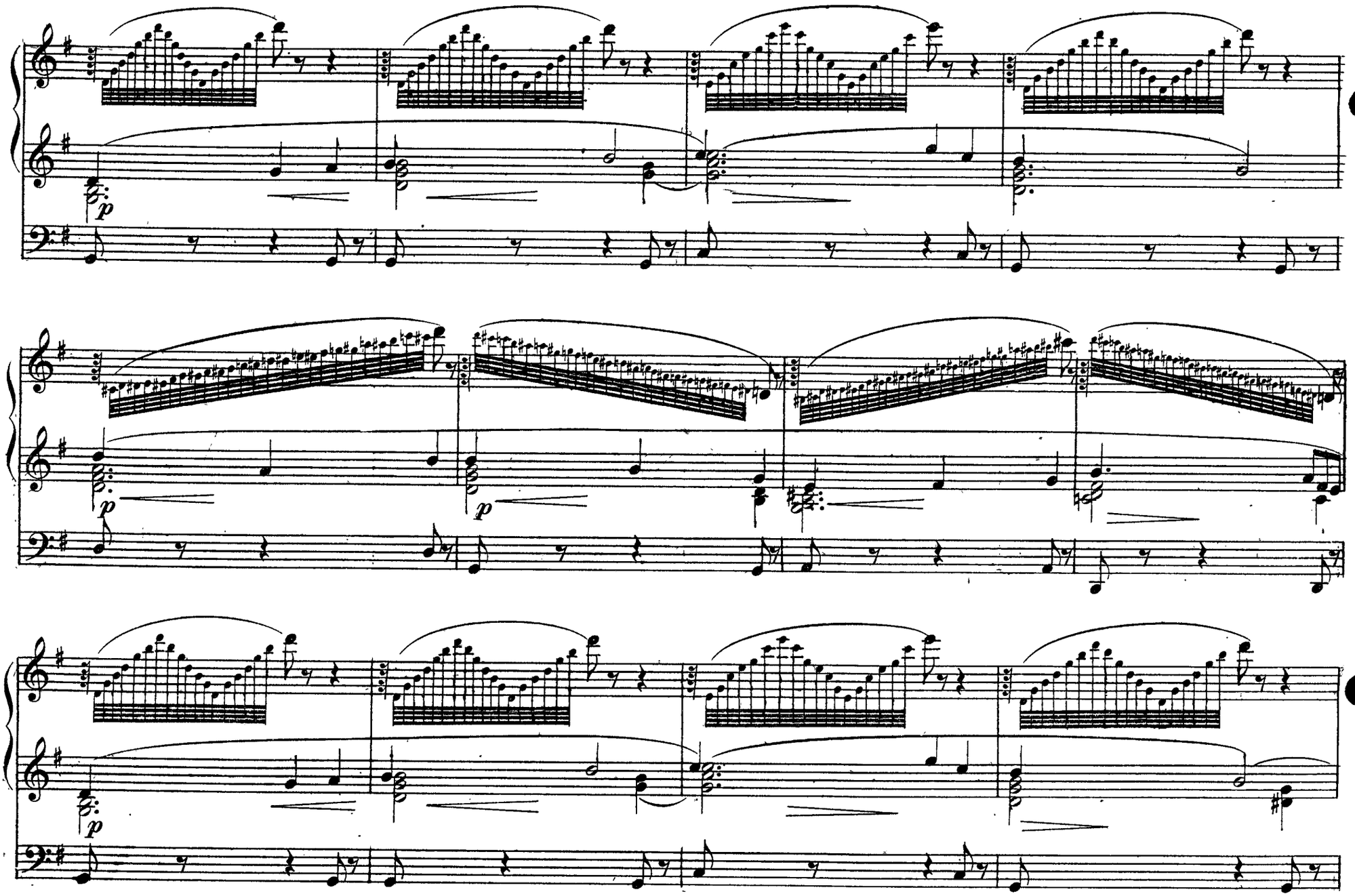
THE PILGRIM'S SONG OF HOPE.

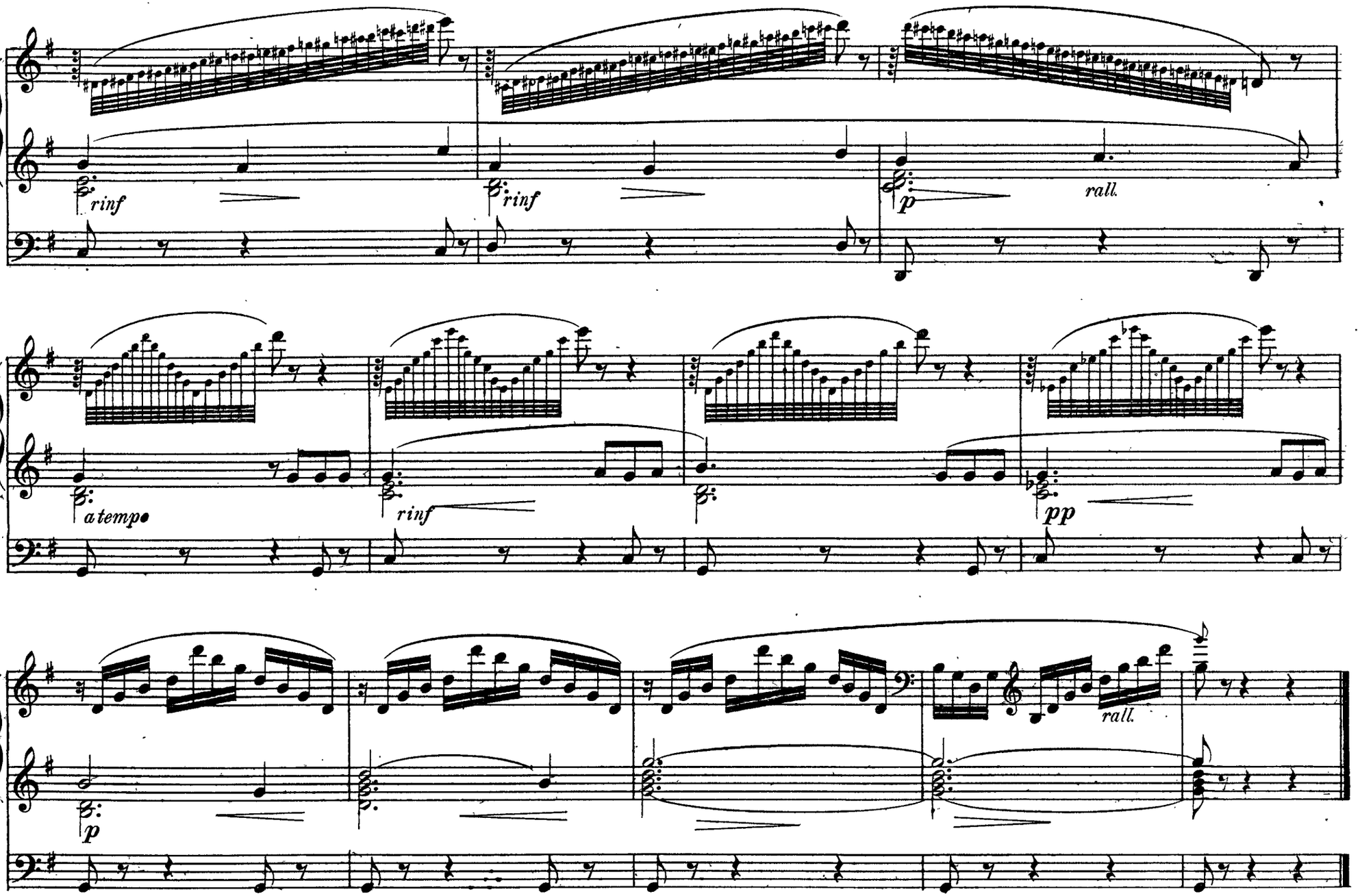
EDOUARD BATISTE

Andante.




Sw. open.
Gt.
pp
p
p
p
p
p
rinf.
p
pp
a piacere.


p
p
p
p

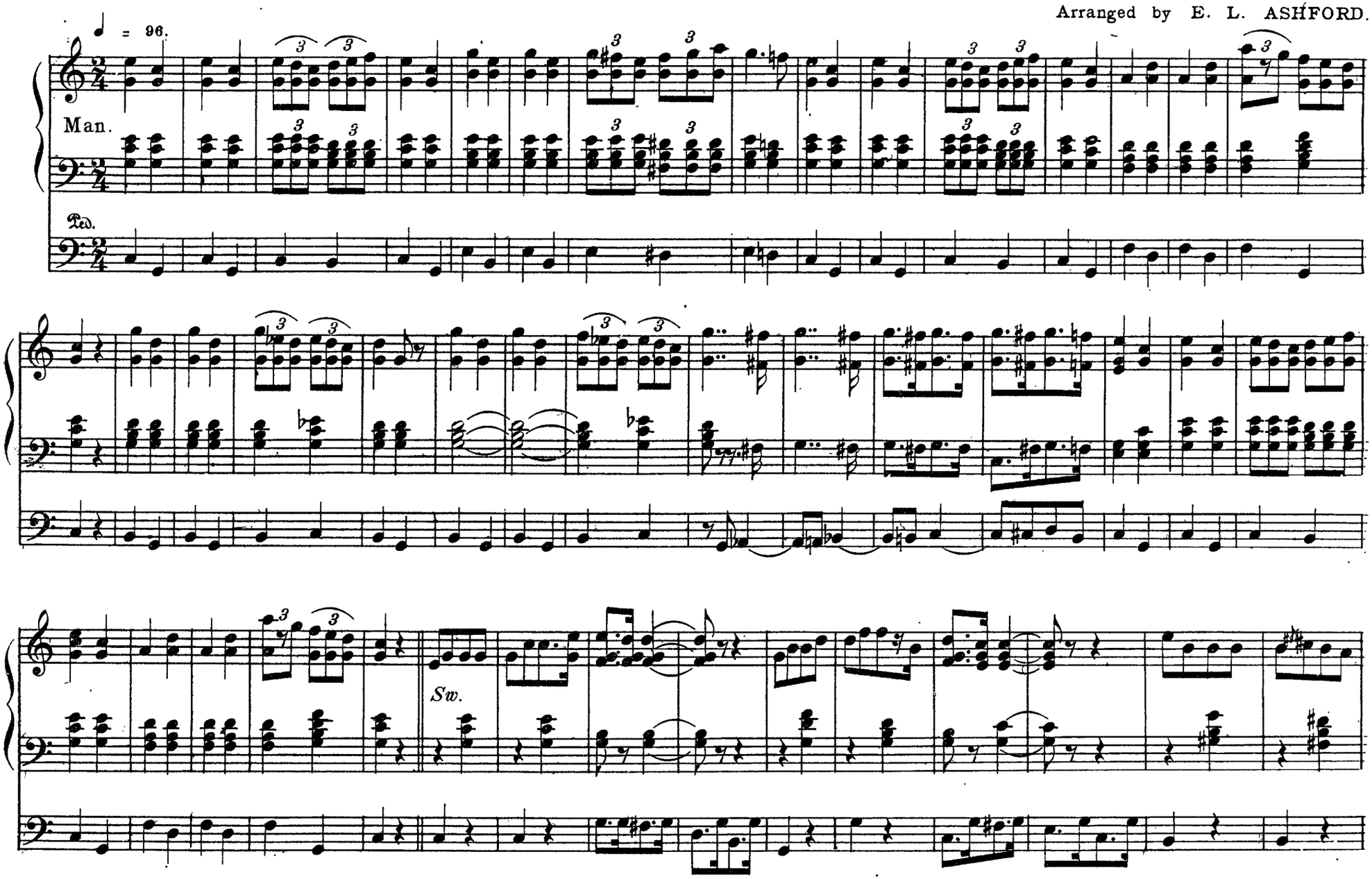

rinf
rinf
p
rall.
a tempo
rinf
pp
p
rall.

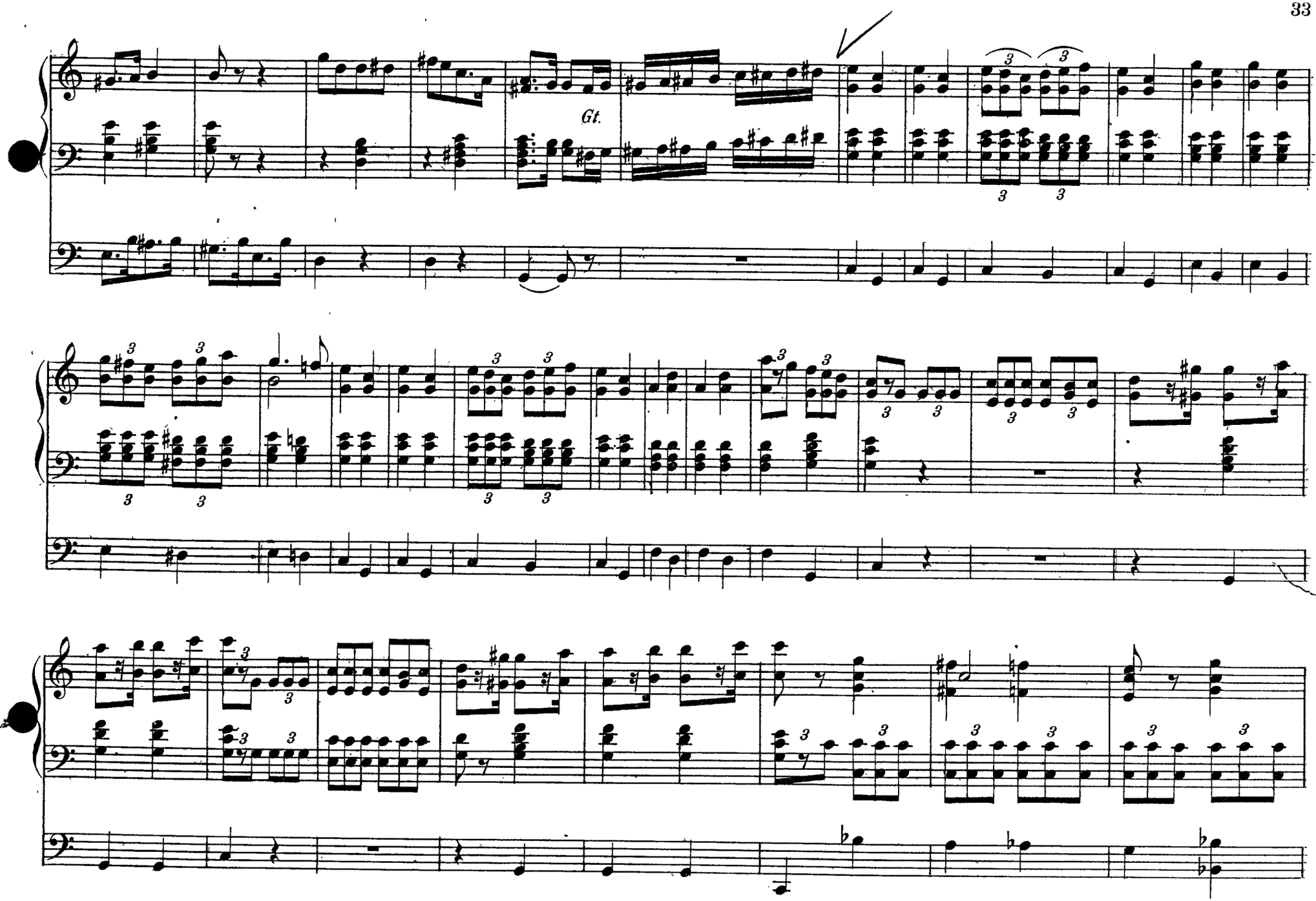
GRAND MARCH.

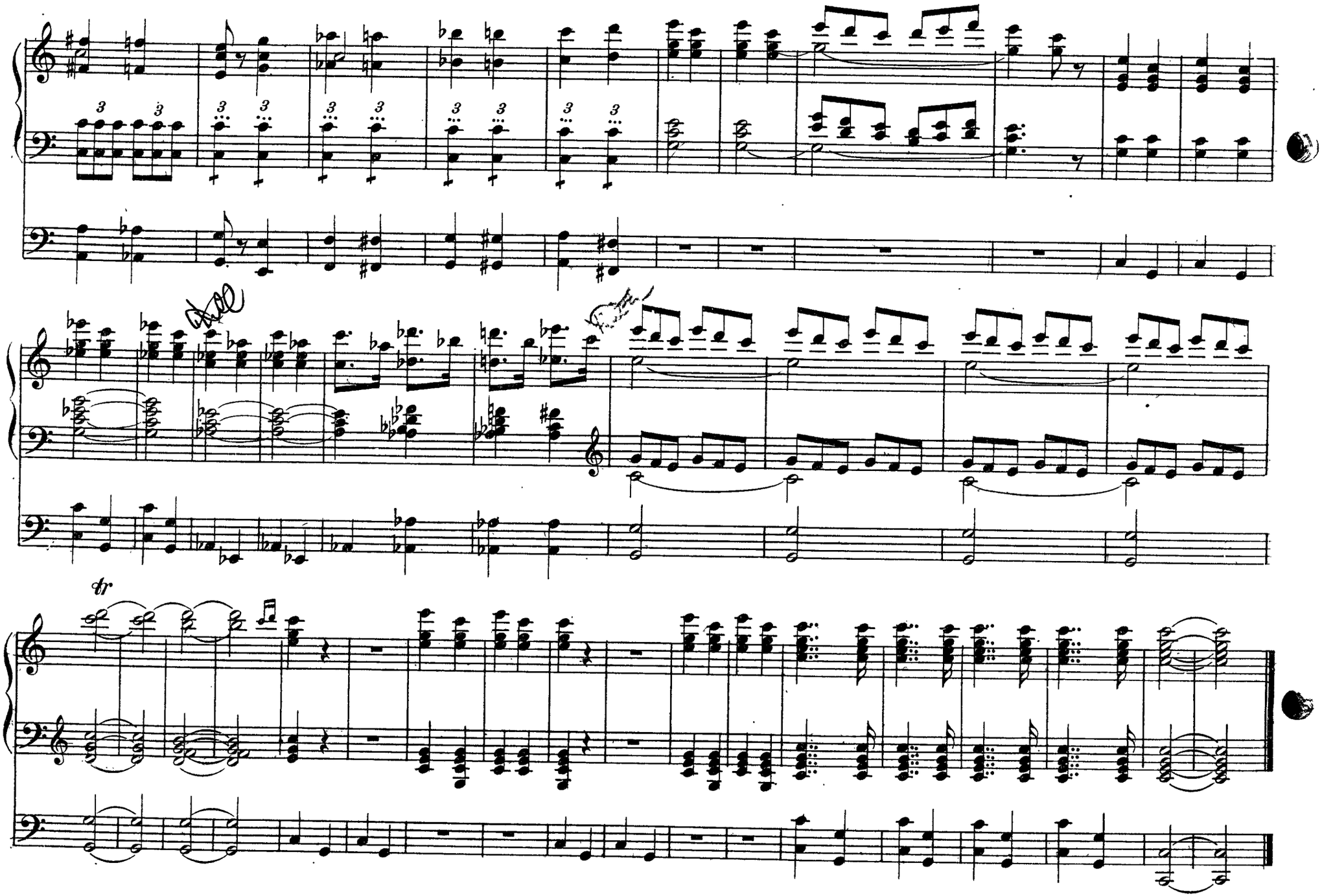
FROM "THE HUGUENOTS."

MEYÉRBEER.

Arranged by E. L. ASHFORD.




Gt.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